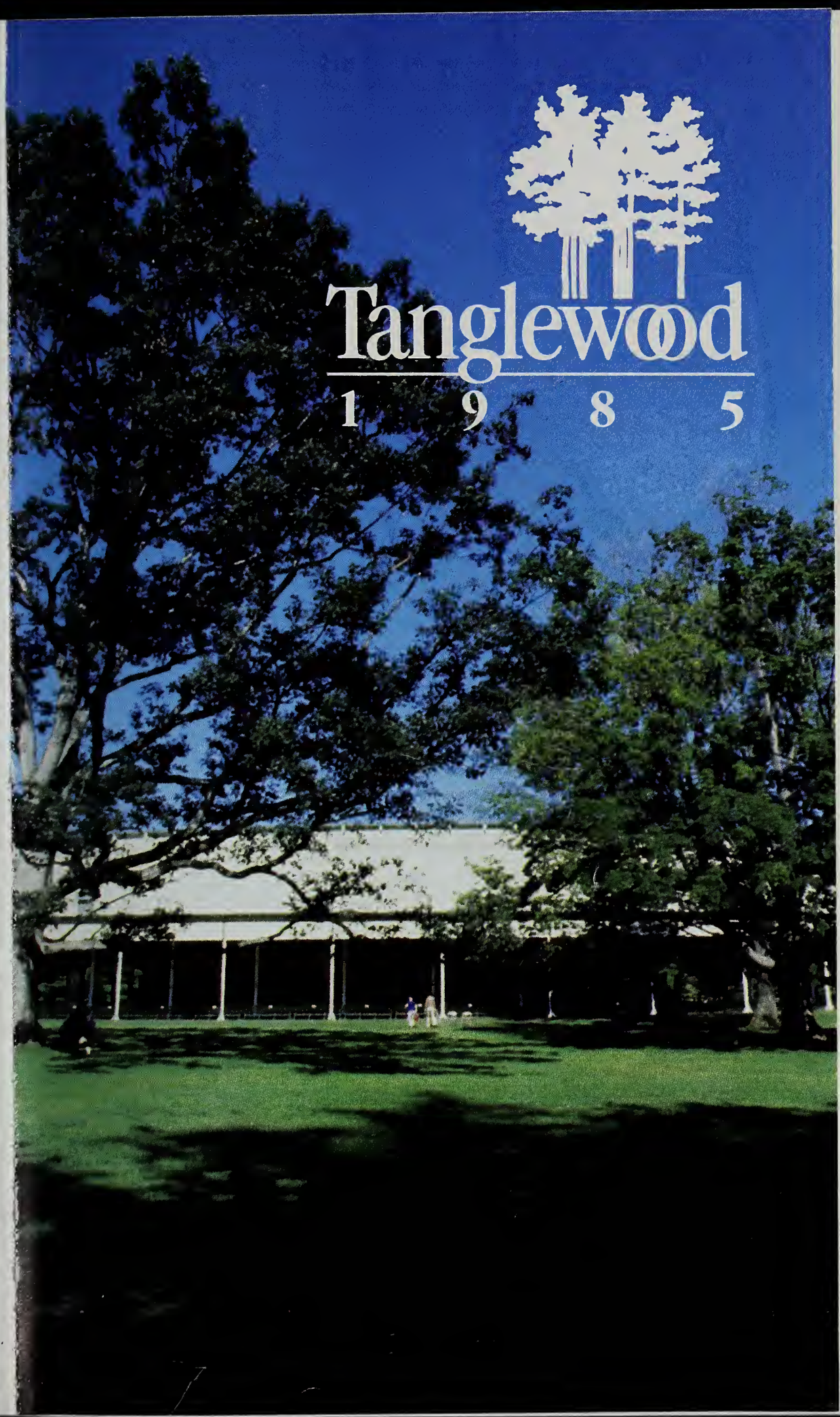

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TANGLEWOOD

The Tanglewood Festival

In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on 5 August 1937 the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried* "Forest Murmurs," music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and,



A 1939 banner advertising that summer's Boston Symphony Tanglewood Festival

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more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive, and he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," which "any builder could accomplish without the aid of an architect." The Trustees then turned to a Stockbridge engineer, Joseph Franz, to make further simplifications in Saarinen's plans in order to lower the cost. The building that he erected remains, with modifications, to this day; it is still called simply "the Shed." The Shed was inaugurated for the first concert of the 1938 festival. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concert-goers. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of what was then called the Tanglewood Music Center, which had begun operations the preceding year—were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws more than 300,000 visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops performs each summer as well. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

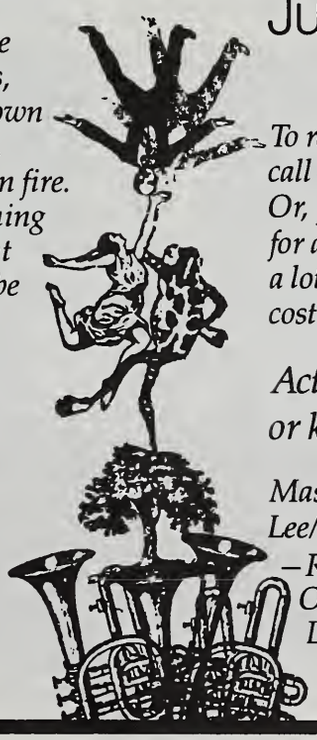
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it is also the site of one of the most influential centers for advanced musical study in the world. Here, the Tanglewood Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment (as the Berkshire Music Center) under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world. This year, Leon Fleisher becomes Artistic Director of the Tanglewood Music Center, succeeding Gunther Schuller, who held the position for twelve years until his departure at the end of the 1984 session.

The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors. The school opened formally on 8 July 1940, with speeches (Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World") and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which had been written for the ceremony and had arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique*, which students learn with their regular private teachers, but on *making music*. Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music with a group of talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in the regular student recitals; each summer

brings treasured memories of exciting performances by talented young professionals beginning a love affair with a great piece of music.

The Tanglewood Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the TMC staff and visitors who are in town to lead the BSO in its festival concerts. The quality of this orchestra, put together for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of that annual corps of young people on the verge of a professional career as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at the Tanglewood Music Center, and that figure is constantly rising.

Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers, a Listening and Analysis Seminar, and a Seminar for Conductors. Beginning in 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs which offer individual and ensemble instruction to talented younger musicians, with eleven separate programs for performers and composers.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



BSO Music Director Seiji Ozawa working with the Tanglewood Music Center Orchestra

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

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TANGLEWOOD INFORMATION

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. to 6 p.m. Visa, MasterCard, and American Express are accepted.

Open Rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission is $7.00 and the proceeds benefit the orchestra's Pension Fund.

The Lost and Found is in the superintendent's house near the Main Gate. Visitors who find stray property may hand it to any Tanglewood official.

Rest rooms and pay phones may be located on the map opposite.

The First Aid station is near the Main Gate. **Physicians** expecting calls are asked to leave their names and seat numbers with the guide at the Main Gate.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

Latecomers will be seated only at the first convenient pause in the program. Those listeners who need to leave before the concert is over are asked to do so between works, and not during the performance.

No smoking, eating, or drinking in the Tanglewood Shed, please. Your cooperation is appreciated.

The use of recording equipment at Tanglewood is **forbidden** at all times.

Cameras: You are welcome to bring cameras to Tanglewood, but **please refrain from taking pictures during the music** since the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. Thank you for your understanding and your courtesy.

Please note: In consideration of our patrons and artists, children under four years of age will not be permitted into the Shed or Theatre-Concert Hall for concerts. While all ages are admitted onto the lawn, everyone, including children, must pay full lawn admission price.

The Tanglewood Tent next to the Shed offers bar service and picnic space to Tent members on concert days. Tent membership is a benefit available to donors through the Tanglewood Friends' Office.

Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Visitors are invited to picnic before concerts.

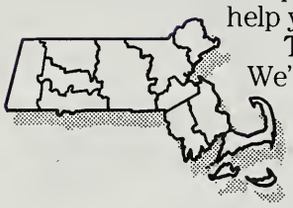
T-shirts, posters, beach towels, postcards, books, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are from 10 a.m. to 4 p.m. Monday through Saturday; from 6 p.m. until the grounds close Friday and Saturday nights; from 7 p.m. Theatre concert nights; and from 12 noon on Sunday. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

The Tanglewood Music Store, adjacent to the GlassHouse and operated by the Boston Symphony Orchestra, stocks sheet music and musical supplies, scores, music books, and recordings. Whenever available, records and cassettes will feature the repertory and artists heard at Tanglewood Festival concerts. The Tanglewood Music Store remains open for half an hour after the conclusion of each concert in the Shed.

Concerts of the Boston Symphony Orchestra and the Tanglewood Music Center are funded in part by the National Endowment for the Arts.

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Seiji Ozawa



The 1984-85 season is Seiji Ozawa's twelfth as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood, where in 1960 he won the Koussevitzky Prize for outstanding student conductor, the highest honor awarded by the Berkshire Music Center (now the Tanglewood Music Center).

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, beginning with concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year. Most recently, in August/

September 1984, Mr. Ozawa led the orchestra in a two-and-one-half-week, eleven-concert tour which included appearances at the music festivals of Edinburgh, London, Salzburg, Lucerne, and Berlin, as well as performances in Munich, Hamburg, and Amsterdam.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Messiaen's opera was subsequently awarded the Grand Prix de la Critique 1984 in the category of French world premieres.

Mr. Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette*, Schoenberg's *Gurrelieder*, and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben*, Stravinsky's *Le Sacre du printemps*, Holst's *The Planets*, and Mahler's Symphony No. 8, the *Symphony of a Thousand*. For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; in addition, he has recorded the Schoenberg/Monn Cello Concerto and Strauss's *Don Quixote* with cellist Yo-Yo Ma for future release. For Telarc, he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin. Mr. Ozawa and the orchestra have recorded five of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion; Peter Lieberson's Piano Concerto with soloist Peter Serkin, John Harbison's Symphony No. 1, and Olly Wilson's *Sinfonia* have been taped for New World records. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer.

Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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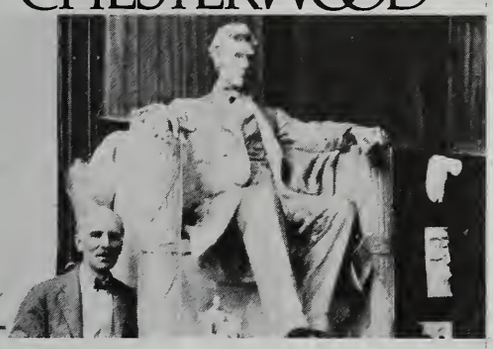
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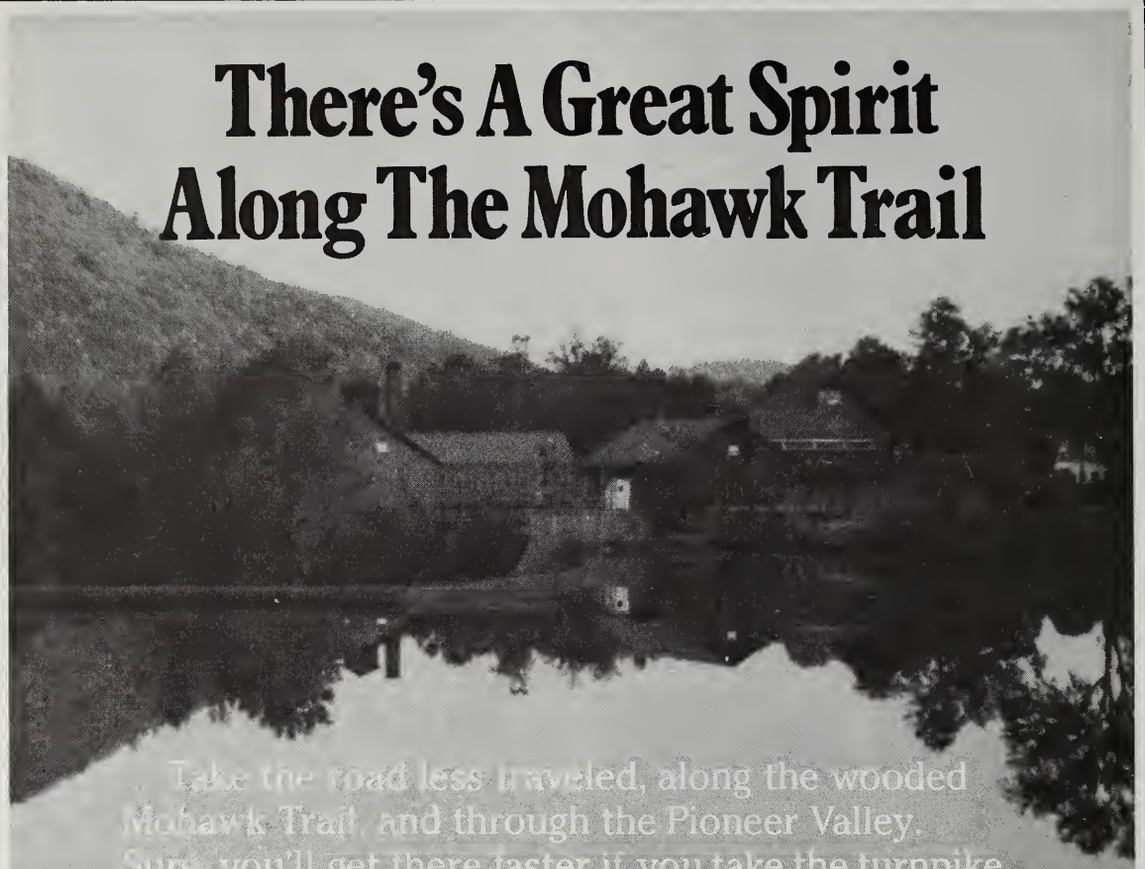
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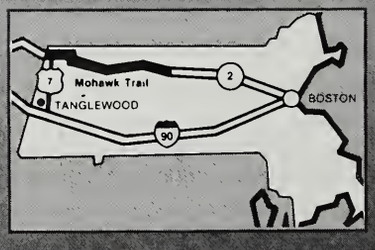
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A Brief History of the Boston Symphony Orchestra

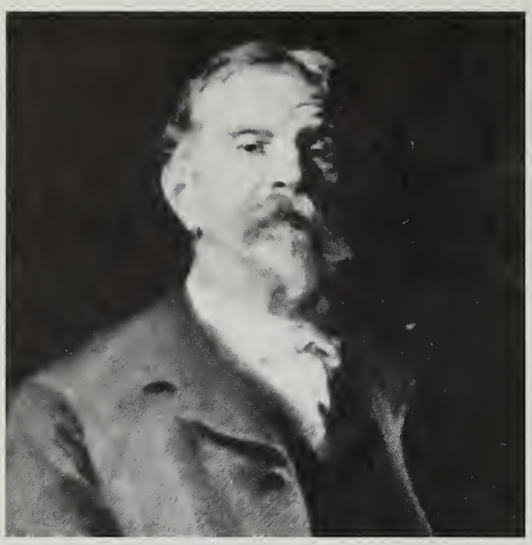
For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



Henry Lee Higginson



Georg Henschel

electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center), a unique summer music academy for young artists.

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrates its hundredth birthday this year under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing



Karl Muck



Pierre Monteux



Serge Koussevitzky

series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

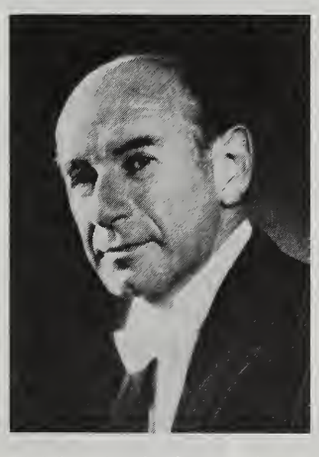
William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his twelfth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, and New World labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $20 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



Charles Munch



Erich Leinsdorf



William Steinberg

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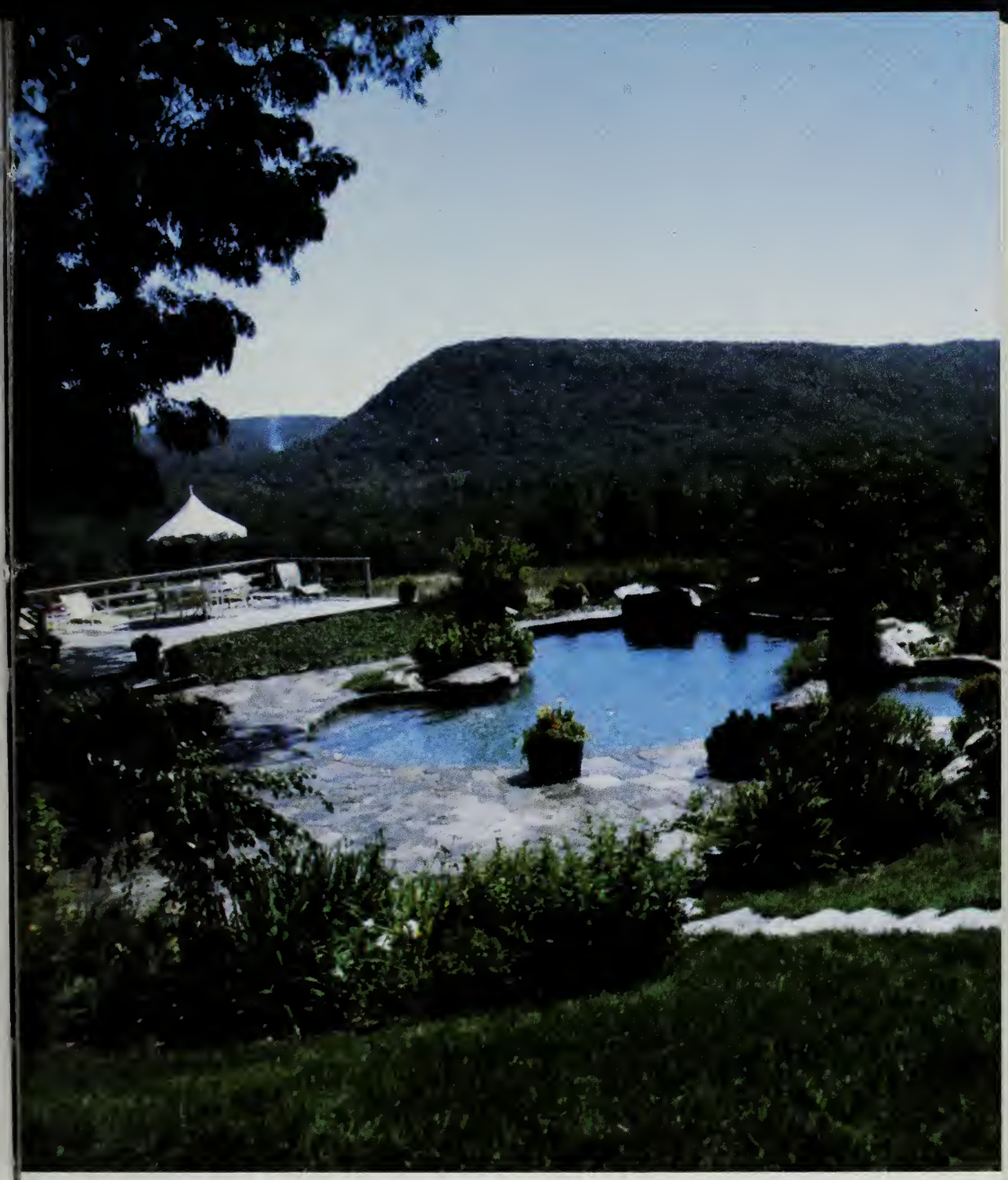
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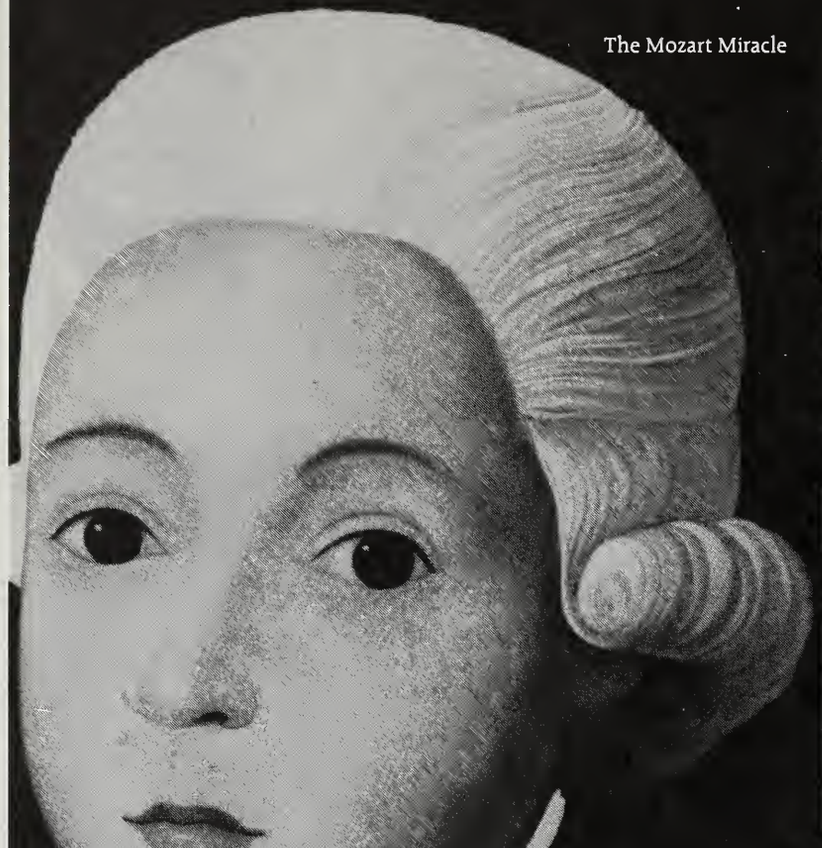
Variations in G on Wenzel Müller's song, *Ich bin der Schneider Kakadu*, Opus 121a

Trio in D for piano, violin, and cello, Opus 70, No. 1, *Ghost*
Allegro vivace e con brio
Largo assai e espressivo
Presto

INTERMISSION

Trio in B-flat for piano, violin, and cello, Opus 97, *Archduke*
Allegro moderato
Scherzo: Allegro
Andante cantabile ma però con moto
Allegro moderato

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The piano trio (consisting of piano, violin, and cello) grew out of a popular mode of domestic music-making in the classical era—in fact, the same "accompanied sonata" from which the violin sonata grew. The keyboard was the heart of the work, but if a violin or cello were available, they could play along *ad libitum*, doubling the melody and bass lines. This cozy arrangement smacked more than a little of dilettantism, and the piano trio was long regarded as a less significant musical genre than, say, the string quartet. Beethoven changed all that with his Opus 1 by adding a fourth movement (the minuet) to the previously standard three and by completely freeing the stringed instruments from their earlier dependence on the keyboard.

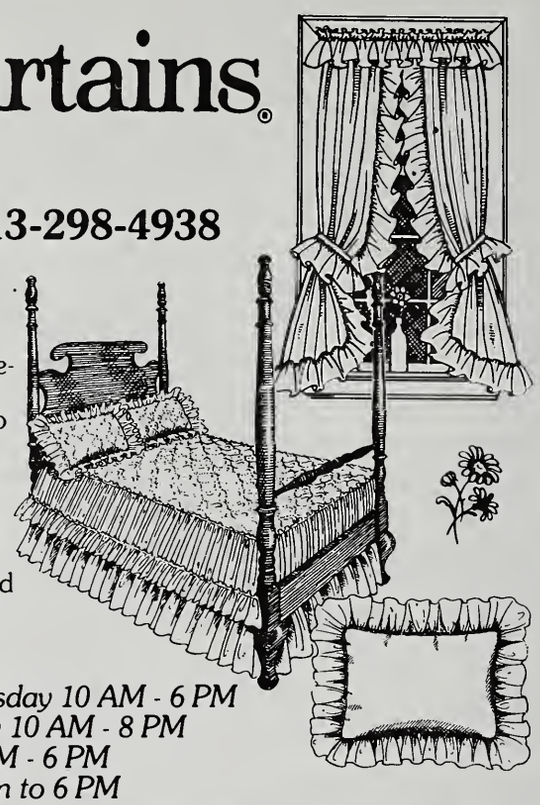
It is not at all clear when Beethoven composed the *Kakadu* Variations, or if, indeed, its composition was not perhaps the result of two separate stages of work. The tune comes from a musical play called *Die Schwestern von Prag (The Sisters of Prague)* performed in 1794. The song in question, *"Ich bin der Schneider Kakadu"* ("I am the tailor Kakadu"), is one of those self-introductions which seem to have been a favorite genre in the musical theater from time immemorial (celebrated examples include Papageno's entrance song in *The Magic Flute*, Figaro's walking and singing self-advertisement in Rossini's *Barber of Seville*, and Major-General Stanley's classic patter song "I am the very model of a modern major-general" in *The Pirates of Penzance).* It is likely that Beethoven composed the variations at a fairly early date, when the song was still popular, but the first unequivocal reference to the composition is found in a letter to the publisher Gottfried Härtel in July 1816, where he specifically notes that these variations "belong to my early works, but they are not poor stuff." It is even possible that the portentous slow introduction that serves as a foil to the lighter character of the variations was the product of the composer's decision to spruce up the work before offering it to a publisher. In any case, it did not appear in print until 1824.

The variations themselves could easily match Beethoven's turn-of-the-century style. They are laid out in a way quite similar to the Opus 11 trio for clarinet, cello, and piano. In both cases the first variation is for the piano alone; later on the two melody instruments have their own duet without the keyboard, and certain of the variations proceed in imitative fashion. A slow variation near the end recalls the mood of the introduction, a mood routed by the rollicking good humor of the ensuing 6/8 movement and the vigor of the conclusion.

The Opus 70 trios (completed in 1808) come from Beethoven's middle period, contemporary with the Fifth and Sixth symphonies and the Opus 69 cello sonata. The first trio in the set, in D major, reverts to the older three-movement layout, but the movements themselves are tauter than the expansive, slightly self-indulgent works of Opus 1. The first movement is characterized by pregnant contrasts between a vigorous, rhythmic theme working upward in octaves and a graceful, soaring melody immediately following. The radical disjunction of neighboring musical ideas was a favorite technique of Beethoven's at this time, and the opening of the present trio ranks with that of the Opus 95 string quartet for violence of contrast. It was the slow movement that earned the trio the nickname of *Ghost*, since the nearly constant tremolos generate an uncanny atmosphere far removed from the conflict of the first movement or the energy of the closing Presto.

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It is probably the driving power of the Third and Fifth symphonies or the *Appassionata* Sonata or the middle-period string quartets that most people think of first in association with Beethoven, but he was equally likely to choose a more relaxed and lyrical mood for the presentation of his sonata-form ideas (this was especially true in his later years); our notions of Beethoven and of the possibilities of sonata form are severely restricted if we overlook the Sixth Symphony, the Violin Concerto, the Opus 78 piano sonata, and, especially, the *Archduke* Trio, Opus 97, with the most relaxed and expansive first movement of all. In this case the nickname for the composition comes from its dedicatee, Beethoven's friend, supporter, patron, and pupil, the Archduke Rudolph. It was composed in 1811, apparently with little difficulty, since Beethoven finished it inside of three weeks (though he had done some sketching the year before). The relaxation in mood does not affect the logic of Beethoven's structure, though he seeks to exploit harmonic relationships more extended than the tonic-dominant polarity that was inevitable in his earlier years. We have a four-movement plan once again, but with the scherzo in second place (in the tonic key of B-flat, as was normal). The contrasting Trio sets off on a tortuous chromatic path, imitated among the three instruments before exploding into a waltz in a far distant key and ultimately returning to the simple directness of the main section. After so much of the tonic key, in two successive movements, the slow movement is in a very bright D major for a set of variations that link directly to the final movement, a rondo with an unwonted expressive seriousness, to close Beethoven's last contribution to the repertory of the piano trio.

— Steven Ledbetter

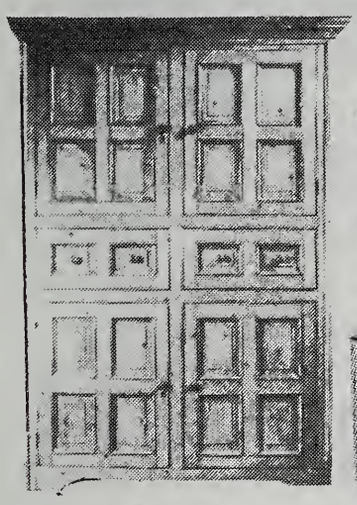
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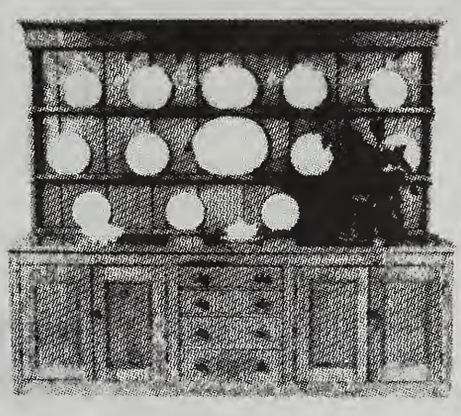
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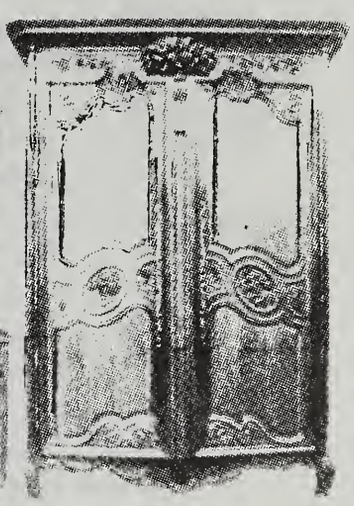
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BEETHOVEN — Cello Sonata in D, Opus 102, No. 2

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Allegro—Allegro fugato

Baldwin piano

Notes

Pulcinella was the first of **Stravinsky**'s excursions into an older musical style reworked with characteristic wit and verve. Produced in Paris in 1920 with choreography by Massine and a set designed by Picasso, the charming evocation of the eighteenth century was a great success with the public. Two transcriptions have been made for solo stringed instrument and piano, both entitled *Suite italienne*. Stravinsky and Samuel Dushkin made one for violin and piano for their concert tour, and Gregor Piatigorsky, with Stravinsky's permission, made one for cello and piano. The cello version begins with two movements taken from the opening of the ballet and ends with a movement containing its closing material. All of the original thematic ideas are drawn from the works of Pergolesi (or what were then thought to be the works of Pergolesi; many are now known to be spurious), but they are made subtly asymmetrical by Stravinsky's treatment. The results sound more like Stravinsky than Pergolesi, but it is a Stravinsky much less astringent than the composer we know from much of his other music.

At the end of December 1814 the palace of Count Razumovsky caught fire and burned disastrously. One effect of this conflagration was the dispersal of the count's personal string quartet, which had performed many of **Beethoven**'s works. The cellist of the quartet, Lincke, spent the summer of 1815 at the estate of the Count and Countess Erdödy at Jedlersee. Beethoven was in close contact



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with the countess and was a frequent house guest at Jedlersee. This probably explains why he wrote two sonatas for cello and piano during the course of the summer, the first dated "July" and the second "August" in the sketches. The two sonatas, published the following year, were the very last duo compositions that Beethoven was to write. In the remaining dozen years of his life he completely abjured a medium to which he had once turned so frequently.

The two sonatas stand at the threshold of Beethoven's last period, and the second, in particular, with the profound ending of its slow movement and the fugal finale, fits firmly with the great works that closed the composer's career—the *Missa Solemnis*, the Ninth Symphony, and the last piano sonatas and string quartets. The sonata form of the first movement is unusually terse by the standards of middle-period Beethoven, but in that very quality it foreshadows his new interest in brevity and directness that is to be even more apparent in some of the piano sonatas and string quartets of the 1820s. The slow movement is a deeply felt Adagio in D minor, with a middle section in the major. Beethoven's amanuensis Schindler (whose memoir of his years with the composer is riddled with inaccuracies) was surely right on this occasion when he described the movement as "among the richest and most deeply sensitive inspirations of Beethoven's muse." The slow movement ends with harmonic mystifications and a sustained dominant chord prolonging suspense. The final Allegro takes off immediately as the cellist plays a simple scale on the dominant, echoed by the piano. This seems to be a mere conventional gesture filling up space until the composer is ready to get down to business, but we suddenly discover that the scale is actually the beginning of a fugue subject. This must have astonished the first listeners: Beethoven had never before ended a sonata-form work with a fugue—but he was to do so again and again in the next decade. This particular subject, simple as it seems, cost him a great deal of effort to arrive at. In the end he makes a magnificent use of the running scales, coupled with sustained trills, to achieve a climactic close.

— Steven Ledbetter

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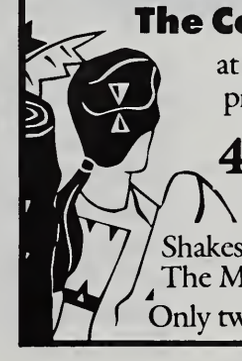
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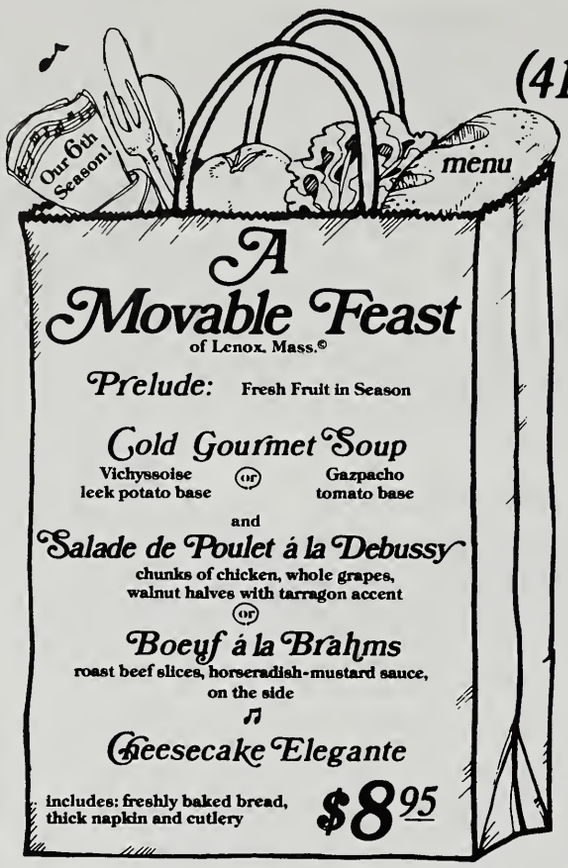
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NOTES

Ludwig van Beethoven
Overture to Goethe's *Egmont*, Opus 84
Piano Concerto No. 2 in B-flat, Opus 19
Symphony No. 5 in C minor, Opus 67

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. His Egmont *music was commissioned for the Court Theater in Vienna by its director, Joseph Hartl von Luchsenstein, in October 1809 and was completed the following spring. The first performance took place in Vienna on 15 June 1810. The score of the overture calls for two flutes and piccolo, two each of oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.*

Goethe completed his historical tragedy *Egmont* in 1788 while on a tour of Italy. The historical count Egmont was the most illustrious victim of Spanish tyranny in the sixteenth-century Netherlands when he was treacherously seized by the Duke of Alba and executed in Brussels on 4 June 1568. In the closing scene of Goethe's drama (which treats the facts of history with great freedom) Egmont is in prison, awaiting execution. He sees a vision of Freedom, in the likeness of his sweetheart Klärchen, and awakens emboldened to address his countrymen with heroic words before being taken to execution, ending, "And to save all that is dearest to you, fall joyously, as I set you an example." The author called for music almost throughout this scene, first during Egmont's vision and then breaking in again immediately after his last words as the curtain falls with what Goethe called a "victory symphony."

Some twenty years after the writing of the play, Beethoven was commissioned by the Vienna Court Theater to prepare the incidental music called for by Goethe. The production opened 24 May 1810, but although Beethoven had several months' notice, he had not managed to finish the overture in time; it was added to the performance on 15 June. Here the composer found a dramatic subject that he was in tune with as rarely before or after. Perceiving the conflict between Alba and Egmont as the clash of wills between evil and good, he produced music of great force. Most of the overture uses no musical material from the incidental music to the play itself, but for the coda Beethoven suddenly quotes from the victory symphony, the very last music to be heard in the play. Coming at the end of the usually sombre thematic material from the main part of the overture, it arouses a terrific sense of victory.

* * * * *

The B-flat piano concerto was completed early in 1795 and performed by Beethoven in Vienna on 29 March of that year. He completely revised the work before playing it again in Prague in 1798; it is the later version that is known today. The first American performance was given by J.N. Pattison with Theodor Eisfeld conducting the Brooklyn Philharmonic on 21 January 1865 at the Brooklyn Academy of Music. In addition to the solo piano, the score calls for flute, two oboes, two bassoons, two horns, and strings.

Although numbered second in the canon, the B-flat concerto is actually the

earliest of Beethoven's piano concertos normally to find its way to the concert hall. (A concerto in E-flat, written in 1784 when he was just fourteen, survives with the orchestral part only in piano transcription; it has been orchestrated and performed, but it hardly qualifies as a concerto to which the composer himself gave the stamp of approval.) Beethoven had gone from Bonn to Vienna in 1792, a twenty-two-year-old pianist and composer eager to make his mark in a big way. He knew the music of Mozart, who had died the year before, and he learned Haydn's works as well—at least up to the first six of the "London" symphonies, which Haydn had composed on the successful London journey from which he had just returned. The work of these two composers made its mark on Beethoven, and he showed it in the B-flat piano concerto, written while Haydn was off on his second London journey. The orchestra—which lacks clarinets—probably reflects the practice of Haydn, who came to employ the clarinet regularly only late in his life. And it may also recall Mozart's last piano concerto, K.595, which is also in B-flat and, unusually for Mozart, omits trumpets and timpani.

The work was evidently completed only just in the nick of time. Beethoven was scheduled to play it on a concert that was part of an annual series of benefits for the widows of members of the *Tonkünstlergesellschaft* ("Society of Musicians"), and he had apparently not had the time to write it all out. His friend Franz Wegeler recalled, "Not until the afternoon of the second day before the concert did he write the rondo, and then while suffering from a pretty severe colic which frequently afflicted him. I relieved him with simple remedies so far as I could. In the anteroom sat four copyists to whom he handed sheet after sheet as soon as it was finished." The rehearsal took place in Beethoven's room the next day. His

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piano was found to be a half-step flat, so—according to Wegeler—he had the instruments tune to B-flat instead of the customary A, and he himself played the entire solo part a half-step up!

Beethoven apparently played the concerto a few more times in Vienna during the following years. But when the oppurtunity arose for a performance in Prague, he undertook a substantial revision of the score, especially of the first movement. It was this revised version that was ultimately published. But before it appeared in print, Beethoven had composed his C major concerto, which was a great success at its first performance and was snapped up by a publisher at once. The result was that the second concerto was published as the First (Opus 15), and the earlier work as the Second (Opus 19). This fact disgruntled Beethoven, who never lost an opportunity to set the record straight, since he felt that he had made progress between the two works. He did not want anyone thinking that the numerical order reflected the actual order of composition. His later view of the "Second" Concerto appears from a letter he wrote to the publisher Hoffmeister on 15 December 1800, offering to sell "a concerto for piano, which to be sure, I do not claim to be among my best, . . . but it will not disgrace you to print it." Of course, his letter also offered the right of publication of his newest—and most successful—composition, the Septet. It behooved him, perhaps, to be modest about a work already five years old which he had, in so many ways, surpassed. A month later Beethoven actually put monetary figures on his esteem for the two works: Hoffmeister would have to pay twenty ducats for the Septet, but he could have the concerto for ten.

Of course, Beethoven never disowned the concerto—he simply felt he had moved beyond it; like every composer, he wanted his most recent work to be heard and appreciated. To many people, Beethoven's newest works were always terribly difficult; we, on the other hand, are likely to hear them with ears dulled by familiarity and to underrate their originality, especially in the case of the earlier ones. One young Czech musician, Tomaschek, who heard the B-flat concerto in Prague in the first performance of its final version, commented, "I admired his



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powerful and brilliant playing, but his frequent daring deviations from one motive to another, whereby the organic connection, the gradual development of ideas, was broken up, did not escape me. Evils of this nature frequently weaken his greatest compositions, those which sprang from a too exuberant conception. It is not seldom that the unbiased listener is rudely awakened from his transport. The singular and original seemed to be his chief aim in composition . . ."

We, on the other hand, are likely to notice the Mozartian trick of combining a forceful and a lyrical idea together in the opening phrase, or the Haydnesque emphasis on rhythmic upbeat ideas, and fail to notice that already Beethoven has an obsession for unexpected changes of harmony. The first of these is signaled in the simplest way—the full orchestra hammers out three repeated C's fortissimo, followed by an echo, pianissimo, of D-flat. The melody seems about to continue in D-flat, a key very remote from where we just were, until Beethoven quickly engineers a phrase that brings it around to the "right" place. It is true that he may have learned this trick from Haydn, who used it quite frequently, but it became a central element of Beethoven's musical armamentarium.

The cadenza for the first movement was originally improvised by the composer at each performance; when his deafness began to make it difficult for him to perform his own music, he wrote out some of his cadenzas for the use of others. Beethoven wrote the cadenza for this concerto about 1808—at the height of his "middle period." The brilliance and power of his piano writing in this cadenza



stands out strikingly from the rest of the work.

The slow movement may not yet show us a Beethoven capable of the most extraordinary profundities, but he is certainly already a master of the art of variation and decoration, which would ultimately lead beyond the facile and the merely pretty to new worlds of expression. When the orchestra plays the conventional 6/4 chord, the usual invitation to a soloist to take off on an elaborate cadenza, Beethoven has, in effect, composed an anti-cadenza by writing just a few notes, leaping up at first and then dropping back in a dying fall, to which he added the note, "with great expression."

The unusual rhythm of the main theme marks the rondo finale. This movement apparently underwent a good deal of revision for the 1798 performance, and it appears as if the original version had had a far more ordinary form of the rhythm in the main theme. The piano plays this "normal" form of the 6/8 rhythm at one point in the middle of the movement (is that intentional, or did Beethoven forget to revise those bars?)—and there is little doubt that the final version has more spice to it. The rondo plays all sorts of little harmonic and rhythmic tricks on its listeners, with the aim of leaving us smiling. It is a trick that Beethoven has already learned in this first completed concerto.

* * * * *

Beethoven began to sketch the Fifth Symphony in 1804, did most of the work in 1807, completed the score in the spring of 1808, and led the first performance on 22 December 1808. The first documented American performance was given by Ureli Corelli Hill with the German Society of New York at the Broadway Tabernacle in New York on 11 February 1841. The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, two horns, two trumpets, three trombones, timpani, and strings.

In the years just after 1800, Beethoven was repeatedly invited to take part as performer and composer in concerts intended to raise money for charitable purposes. After performing three times in such concerts, he was given the free use of the Theatre-an-der-Wien for a concert of his own on 22 December 1808. The program that night consisted entirely of Beethoven's own works in their very first performances. The evening began at 6:30 p.m. with the Sixth Symphony, followed by the concert aria *"Ah! perfido,"* two movements from the Mass in C, and the Fourth Piano Concerto (with the composer himself as soloist) on the first half. After intermission the audience heard for the first time the Fifth Symphony, a piano fantasy improvised by the composer, and the Choral Fantasy. The last piece did not end uintil 10:30!

Four hours of brand new music is a challenge to the attention span of the most dedicated music lover, even in a day when concerts normally ran longer than they do today. One listener commented later that he had "experienced the truth that one can have too much of a good thing—and still more of a loud." With a concert of such length, it is not surprising that most of the critical reviews and reminiscences dwelt on the one real catastrophe of the evening, when the orchestra fell apart in the middle of the Choral Fantasy and the whole piece had to be started over.

Thus, the most important and influential reaction to the Fifth Symphony did not come until a year and a half later, when a review of another performance was

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printed in the prestigious *Allgemeine musikalische Zeitung*, a journal that had never been wholly pro-Beethoven. But in this case the reviewer was the famous writer E.T.A. Hoffmann (whose wide-ranging talents included competence as a composer). His enthusiastic appraisal of the Fifth Symphony as a landmark in the history of music was largely responsible for a new critical perception of Beethoven. To Hoffmann,

> Music unlocks for man an unfamiliar world having nothing in common with the external material world which surrounds him. It is a world where he forgets all feelings which he could define for another in order to surrender himself to the inexpressible.

In this world, where Haydn and Mozart already towered as the "creators of modern instrumental music," Beethoven was a colossal new figure. In Hoffmann's ecstatic prose description of the new symphony (the progenitor of reams of such romantic interpretation throughout the nineteenth century and even beyond),

> Radiant beams shoot through the deep night of this region, and we become aware of gigantic shadows which, rocking back and forth, close in on us and destroy all within us except the pain of endless longing—a longing in which every pleasure that rose up amid jubilant tones sinks and succumbs. Only through this pain, which, while consuming but not destroying love, hope, and joy, tries to burst our breasts with a full-voiced general cry from all the passions, do we live and are captivated beholders of the spirits.

The overwhelming energy and expressive richness of the C minor symphony left early audiences stupefied or exhilarated. They still do. Even among people who have never attended an orchestral concert, the opening phrase can conjure up the very idea of Symphony, much as the question "To be or not to be?" conjures up not only the indecisive Prince of Denmark but all of Shakespeare. Inevitably, with so popular a work, the question is asked: What does it mean? Beethoven's own answer, to one of the many curious persons who asked him, over the years, what his music was all about, was "Thus Fate knocks at the door." Here, as in other, similar cases, Bethoven was no doubt seizing a ready *bon mot* to satisfy a casual acquaintance. And, as such things go, this one is certainly more appropriate than some of the explanations with which he fobbed off unmusical pests. The notion of Fate, and the self-evident struggle that takes place in the four movements of this powerful score have resulted in a century's overlay of other notions, too—most widespread during World War II, when the coincidence of the opening four notes of the symphony corresponding rhythmically to the Morse code for "V" and the ubiquitous "V for Victory" gesture of Winston Churchill turned Beethoven's Fifth almost overnight into the "Victory Symphony."

But the "victory" that has thus been superimposed on this score is, in fact, inherent in the music itself, predicated on ideas worked out in purely abstract musical ways—this is perhaps what so excited Hoffman, and this aspect of the score grips us today no matter how many times we have heard it. Beethoven's sense of the struggle, and his vision of the final victory, grew over a period of years as he kept returning to his sketchbooks to develop his ideas nearer and nearer to fruition. After noting the first sketches about 1804, Beethoven first wrote the Piano Concerto No. 4. When he returned to the C minor symphony, he worked out its details at the same time that he was working out the Sixth as well. These two symphonies, composed together, inhabit totally different musical universes—the Fifth, with its demonic energy, tense harmonies, and powerful

dramatic climaxes on the one hand, and the Sixth, with its smiling and sunny air of relaxation and joy on the other. In one respect only do the two symphonies reveal their simultaneous composition: Beethoven was experimenting with links between movements here, and in both of these symphonies—as never before and never again—he composed a carefully plotted transition linking the last two movements. It is characteristic of him that the transitions move in opposite directions, as if to show that he is capable of doing it both ways. In the Fifth, the transitional passage links the ghostly scherzo to the blazing glory of the finale, thus moving from soft to loud and gradually building to a level of almost unbearable tension; in the Sixth; it carries the listener from the fortissimo terrors of the storm to the joyful song that follows, hence from loud to soft and from tension to relaxation. The decision to write a transition at all came at a fairly late stage in the composition and marks a shift from the traditional center of gravity for a symphony from the weighty first-movement sonata form to a still more potent finale (rather than the sort of witty-epigrammatic rondo-sonatas that Haydn had preferred in his finales).

Is it possible, at this late date, to listen to Beethoven's Fifth not as if it were the most familiar of symphonies, but rather as if it were brand new? Listen to the first four notes, followed by their immediate and slightly varied echo—and try to guess how to continue. That four-note figure clearly assumes great importance from the outset, but the more we hear of it the more we marvel: this little musical atom is not a theme in itself; it is the rhythmic foreground to an extraordinarily long-limbed melody—a polymer, to continue the chemical analogy—made up of



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a surprising chain of four-note atoms. Our ears hear a long phrase, but no one in the orchestra actually plays it: following the first two full-orchestra statements, the second violins contribute four notes before being overlapped by the violas, who in turn are superseded by the first violins, and so on. The growing, tensely climbing phrase is an aural illusion. The rapid interplay of orchestral sections, a constantly boiling cauldron in which each has its own brief say before yielding to the next, lends a dramatic quality to the sound of the orchestra from the very opening measures, a sense of the theatrical that needs no programmatic description to become evident.

The drama in the Fifth Symphony is a musical one: how to achieve a coherent and fully satisfying conclusion in the major mode to a symphony that begins in the minor. In most minor-key symphonies written before this one, the major-key ending was expected, conventional, achieved without struggles or doubts. But throughout the four movements of this symphony, C major keeps appearing without ever quite exorcising the haunting sense of C minor until the end of the last movement. In the opening Allegro, the C major appears right on schedule where it is conventionally expected—at the recapitulation of the secondary theme. But instead of continuing in that vein, the lengthy coda goes on—in C minor—to assert that we have, as yet, no triumph, only continued struggle. In the Andante, Beethoven keeps moving with a surprising modulation from the home key of A-flat to a bright C major, reinforced by trumpets and timpani. But that C major idea is never once allowed to come to a full conclusion; rather, it fades away, shrouded in harmonic mists and sustained tension. The very unjoking scherzo (in C minor) turns to C major for a Trio involving some contrapuntal buffoonery, but the fun comes to an end with a hushed return to the minor-key material of the opening. It is here that we begin to approach the light, moving through the darkness of the linking passage between the movements to a glorious sunburst of C major opening the finale—but we have not yet reached the major mode permanently. The scherzo and the tense linking passage are recalled just before the recapitulation (to provide another shift from gloom to bright day); only then are we at last fully confirmed in C major. And as if to celebrate this achievement, Beethoven even enlarges his orchestra with the addition of a piccolo on the top and three trombones on the bottom—the first time either instrument appeared in the symphonic repertory—so that his success can sound even more resonantly. An extended coda—an extraordinary peroration in C major—needs to be as long as it is because it is not just the conclusion of the last movement, but rather of the entire symphony, culminating a demonstration of unification on the very grandest scale to which virtually every composer since has aspired, though few have succeeded.

—Steven Ledbetter

Beaux Arts Trio



The 1985-86 season will mark the thirtieth anniversary of the Beaux Arts Trio, the propitious union of pianist Menahem Pressler, violinist Isidore Cohen, and cellist Bernard Greenhouse. The three achieve a rare, much acclaimed sense of ensemble, enhanced through their long-lasting association. The Beaux Arts Trio made its official public debut thirty years ago at Tanglewood. Since then the Trio has performed worldwide, including engagements throughout North America, Europe, Japan, South America, Africa, the Middle East, Australia, and New Zealand, winning the admiration of critics and audiences everywhere. Among the highlights commemorating their thirtieth anniversary will be a book by Nicholas Delbanco detailing the history of the Trio's years of music-making.

Among the Trio's perennial engagements are those at the Library of Congress, the Ambassador Performing Arts Series in Pasadena, California, the Metropolitan Museum of Art Series in New York, Chamber Music of Chicago, Miami Friends of Music, Montreal Music Club, Louisville Chamber Music Society, and every other year, the Denver Chamber Music Society. The Beaux Arts Trio also appears season after season at many major music festivals, such as Lincoln Center's Mostly Mozart Festival, the Ravinia Festival, Caramoor, and South Mountain Concerts. The Trio is regularly featured on the performing series of such institutions as Harvard University, Princeton University, Brooklyn Academy of Music, the University of Missouri at Columbia, and Johns Hopkins University. The Beaux Arts Trio also recently appeared on a nationwide PBS broadcast, performing works of Haydn, Brahms, and Ravel.

The Trio's extensive discography on Philips records encompasses the entire piano trio literature. Their recordings have won many coveted awards, including the Prix Mondial du Disque, the Grand Prix du Disque, the Union de la Presse Musical Belge, the *Gramophone* "Record of the Year," and most recently, *Stereo Review's* "Record of the Year" award for 1983. In addition to its recital appearances at Tanglewood, the Beaux Arts Trio has also appeared here performing Beethoven's Triple Concerto under the direction of Kurt Masur in August 1981.

Pianist **Menahem Pressler** was born in Magdeburg, Germany, and grew up in Israel. He began his professional career in the United States at the age of seventeen, when he won first prize in San Francisco's first international piano competition. This auspicious achievement led to five solo appearances with the Philadelphia Orchestra during his first American tour. Mr. Pressler's engagements with orchestras of international renown include the New York Philharmonic, the Cleveland Orchestra, the National Symphony of Washington,

D.C., the Israel Philharmonic, and the London Philharmonic. He has performed under such distinguished conductors as Dimitri Mitropoulos, George Szell, Eugene Ormandy, and Leopold Stokowski.

Isidore Cohen, violinist, was born in New York City of Russian immigrant parents. Originally planning a career in medicine, he grew to love the violin while in the armed services. Upon his return he was accepted by the Juilliard School to study with Ivan Galamian. He has been concertmaster with the Mostly Mozart Festival in Lincoln Center (where he has also appeared as a soloist), The Little Orchestra Society in New York, and the orchestra of the Casals Festival in Puerto Rico, among others. Mr. Cohen makes frequent solo appearances throughout the United States. His extensive chamber music background includes membership in the Juilliard String Quartet, the Schneider Quartet, and appearances with the Budapest Quartet, as well as Music from Marlboro.

Cellist **Bernard Greenhouse** was born and raised in New Jersey. He studied at Juilliard, made his New York recital debut at Town Hall to great critical acclaim, and then went to Europe for an audition with Pablo Casals which resulted in two years of study with the great Spanish master. Since then Mr. Greenhouse has won an enviable reputation as one of the major interpreters on his instrument, making appearances in most of the major cities of both Europe and America in recital, with orchestras, with chamber music ensembles, and on recordings for Columbia, RCA, Concert Hall, and the American Recording Society. Mr. Greenhouse is on the faculty of the Manhattan School of Music, and the State University of New York in Stony Brook, where he is Professor of Music.

Lynn Harrell



Cellist Lynn Harrell's popularity has resulted in a schedule that averages 100 appearances a year in major music centers the world over. Mr. Harrell's transition from promising young American cellist to leading international performer was relatively brief. At an early age, he was recognized by his parents—bass-baritone Mack Harrell and violinist Marjorie Fulton—as having unusual talent, and his gifts were shaped through his years of study, first with Lev Aronson in Dallas, then with his principal teacher Leonard Rose at the Juilliard School in New York, and with Orlando Cole, Mr. Rose's assistant, at the Curtis Institute of Music in Philadelphia. At the age of eighteen he was invited by George Szell to join the Cleveland Orchestra, and two years later Szell appointed him principal cellist, a position he held until 1971. Subsequently, Mr. Harrell was the recipient of numerous prestigious awards, including the Merriweather Post Award, the Piatigorsky Award, the Ford Foundation Concert Artists' Award, and the first Avery Fisher Award, among others.

Today, Mr. Harrell regularly collaborates as soloist with the world's greatest orchestras and conductors in concert halls on five continents, and his

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chamber appearances with violinist Itzhak Perlman and pianist Vladimir Ashkenazy have become eagerly anticipated musical events. He has also appeared on such national telecasts as "Live from Lincoln Center," the "PBS Gala of Stars," and the "Metropolitan Opera Celebration Gala" honoring the hundredth anniversary of the Metropolitan Opera House, and he is steadily increasing his discography, which includes almost twenty recordings on such labels as RCA, CBS, Deutsche Grammophon, and EMI/Angel. He has recently been signed by Decca/London to an exclusive contract under which four recordings of music by Brahms, Elgar, Tchaikovsky, Schumann, and Saint-Saëns have already been released. In 1981 Mr. Harrell received the Grammy Award for his recording of the Tchaikovsky Trio with Ashkenazy and Perlman, with whom he has just completed a recording of the complete Beethoven Trios.

Noted for his unusually wide-ranging repertoire, Lynn Harrell moves with ease among music of the baroque, classical, and romantic eras. A champion of contemporary music and composers with a number of American and world premieres to his credit, Mr. Harrell is also in demand as a teacher and has given master classes at major conservatories and universities in America. Mr. Harrell made his first appearances with the Boston Symphony Orchestra in November 1978, when he performed Tchaikovsky's *Rococo* Variations under the direction of Seiji Ozawa.

Warren Jones



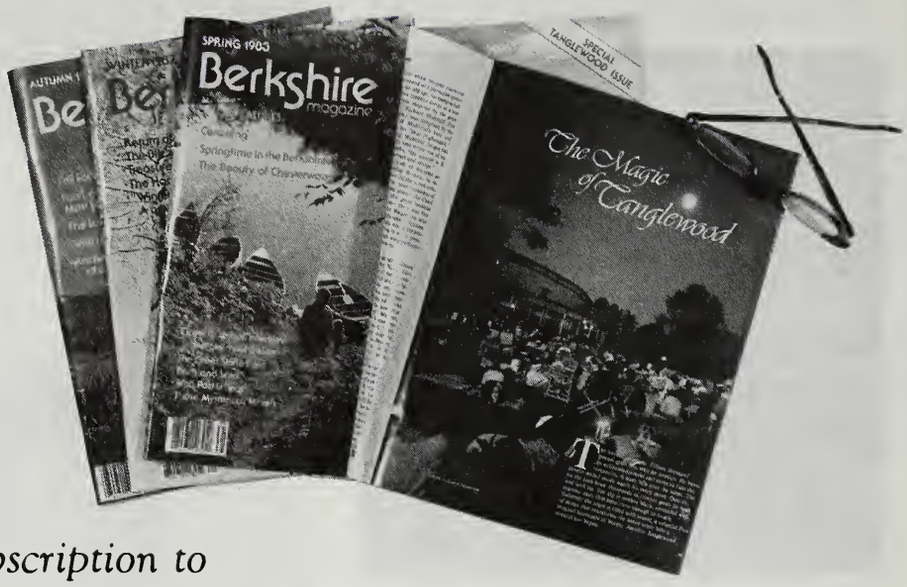
Warren Jones is one of the most sought-after young pianists on the American musical scene today. In recent appearances throughout the United States he has accompanied leading artists such as mezzo-sopranos Marilyn Horne and Frederica von Stade, sopranos Judith Blegen and Carol Vaness, Swedish baritone Håkan Hagegård, and young American bass John Cheek. Mr. Jones holds the title of assistant conductor at the Metropolitan Opera and is associated each summer with the Salzburg Festival in Austria as musical assistant to James Levine. He is also active in chamber music, having performed as guest artist on series in New York, Chicago, San Francisco, San Antonio, and Minneapolis. A gifted teacher as well as performer, Mr. Jones is a former faculty member of Newton College and has given master classes and seminars at the San Francisco Conservatory of Music, Hartt School of Music, California State University, and Texas Tech University, among others. A native of Washington, D.C., he is an honors graduate of the New England Conservatory of Music. Mr. Jones's television and radio credits include "The Phil Donahue Show," interviews on Austrian National Radio and "St. Paul Sunday Morning" (Minnesota Public Radio), several recitals taped for broadcast on National Public Radio, and live recitals on WNCN in New York City; future plans include an appearance on "The Tonight Show" with Luciano Pavarotti.

André Watts



André Watts triumphantly emerged into the music world at age sixteen, when Leonard Bernstein asked him to substitute for the ailing Glenn Gould and play Liszt's E-flat Concerto with the New York Philharmonic. The debut made headlines across the United States, and superb reviews followed. Only sixteen days earlier, Bernstein had chosen Watts from an auditioning group of young pianists to play with the Young People's Concerts of the New York Philharmonic in a nationally televised debut. Mr. Watts has since become one of the world's most exciting and acclaimed musical artists. His demanding schedule includes as many as 150 concerts in a single season, incorporating annual reengagements with the major orchestras of the United States, Europe, the Far East, and South America. He regularly appears in the major recital series and plays for vast outdoor audiences at the Hollywood

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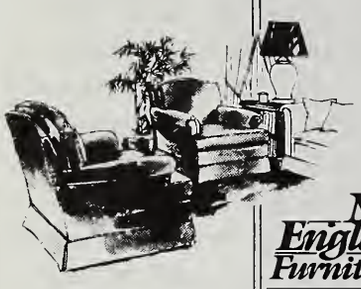
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Bowl, Tanglewood, Chicago's Ravinia Park, and Philadelphia's Robin Hood Dell/Mann Music Center. In 1973 he made a triumphant debut in the Soviet Union with the San Francisco Symphony and Seiji Ozawa on a U.S. State Department-sponsored tour. Mr. Watts commemorated the 150th anniversary of the death of Franz Schubert during the 1978-79 season with an extraordinary series of Schubert chamber music concerts, solo performances, and Lieder.

Television has played a large part in Mr. Watts's career ever since his first appearance on CBS in 1963 with Leonard Bernstein. His PBS telecast in 1976 was not only the first solo recital in the "Live from Lincoln Center" series but was also the first full-length piano recital in the history of television. His succeeding television performances have included a worldwide telecast of a United Nations Day performance of Beethoven's Concerto No. 2 with Eugene Ormandy and the Philadelphia Orchestra, BBC presentations with the London Symphony Orchestra and in solo recital, PBS telecasts with the New York Philharmonic and the Boston Symphony, and a CBS "Camera Three" program in which Mr. Watts played some rarely-heard music of Liszt and discussed the composer and his music. Mr. Watts's third appearance on a PBS "Live from Lincoln Center" on 20 February 1985 was the first full-length, prime-time solo piano recital in the history of television. He has also appeared twice on the "Today Show," been featured on CBS's "Sunday Morning," and acted as host on the nationally televised Van Cliburn competition in 1981. During one week in 1977 some of these activities converged to put Mr. Watts before network viewers on five separate occasions, surely some kind of record.

Mr. Watts has been invited to play for coronations, inaugurals, and command performances, for royalty, for foreign heads of state, and for presidents at the White House. He was one of the few Americans invited by Queen Elizabeth II to dine aboard the royal yacht during her Bicentennial visit to the United States. At age twenty-six he was the youngest person ever to receive an honorary doctorate from Yale University. He has also received honorary degrees from the University of Pennsylvania, Miami University of Ohio, and Albright College. In 1984 the Peabody Conservatory of Johns Hopkins University honored him with its Distinguished Alumni Award. Mr. Watts has appeared frequently with the Boston Symphony Orchestra at Symphony Hall and at Tanglewood since his first Boston Symphony Orchestra appearances in January 1969. His most recent engagement was at Tanglewood last summer, when he performed Beethoven's *Emperor* Concerto under the direction of Kurt Masur.

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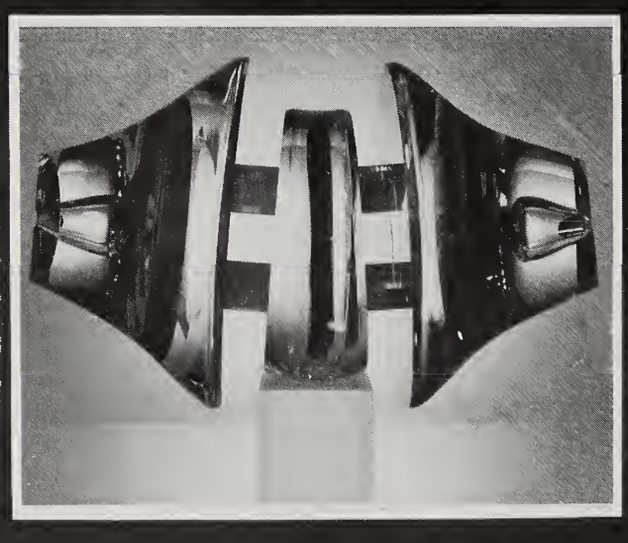
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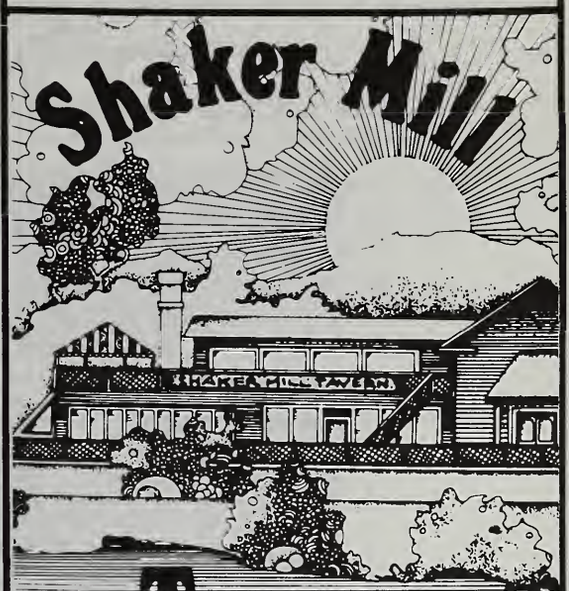
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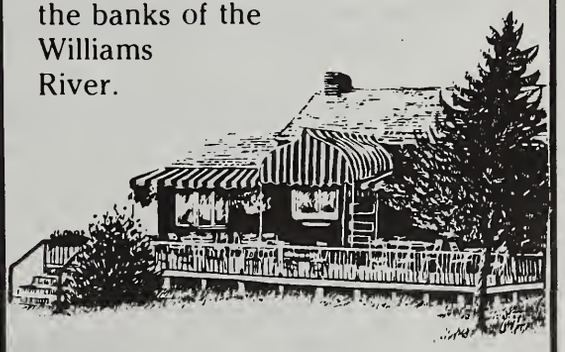
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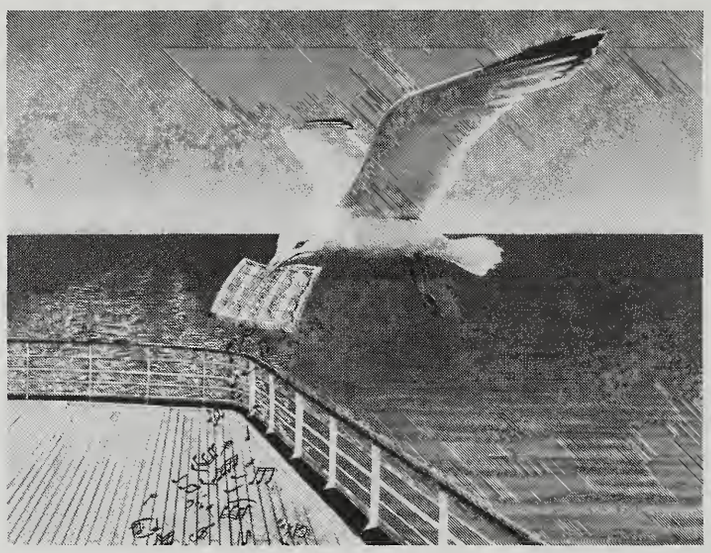
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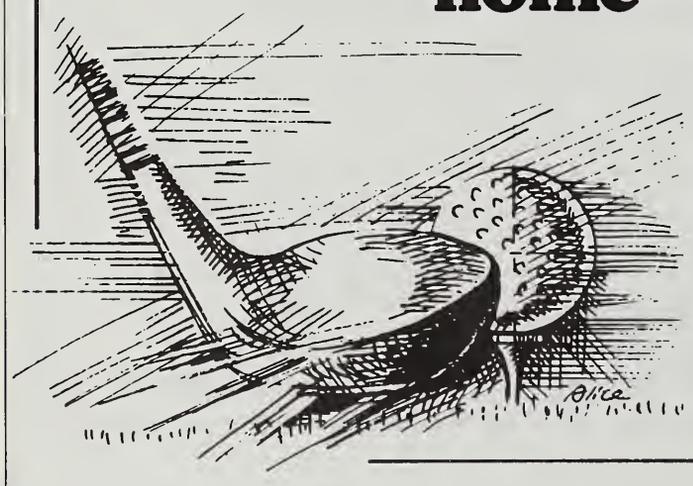
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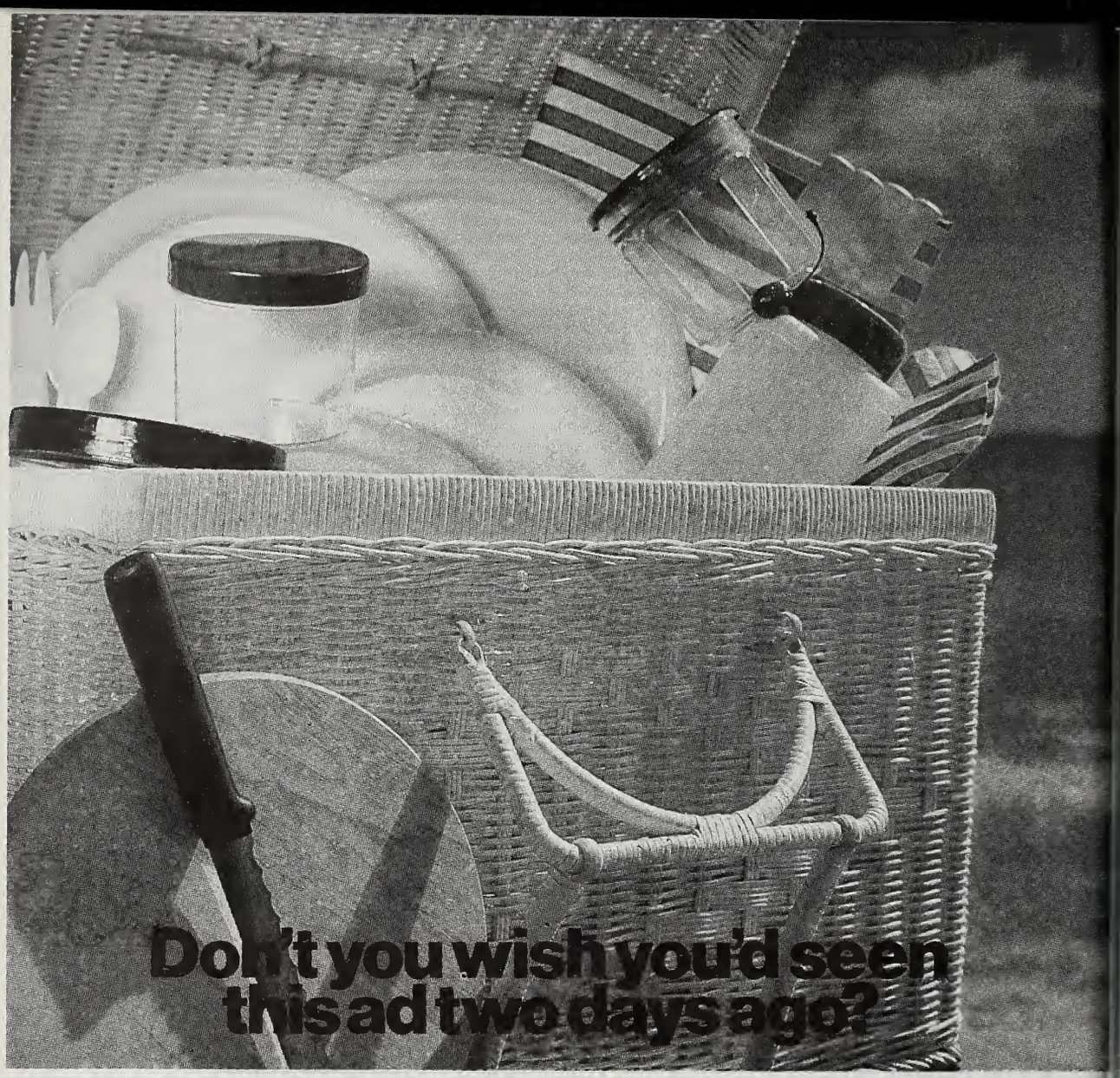
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Thursday, 4 July at 8:30
(Theatre-Concert Hall)

WILLIAM BOLCOM & JOAN MORRIS

"An Evening of Standards and Rarities," featuring selections by George Gershwin, Jerome Kern, Rodgers & Hart, George M. Cohan, and others

Friday, 5 July at 7
(Weekend Prelude)

PETER SERKIN, piano

Music of Stravinsky and Mozart

Friday, 5 July at 9

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
KIRI TE KANAWA, soprano

SCHUMANN
Symphony No. 3, *Rhenish*

MOZART
From *The Marriage of Figaro*: Overture; *"Porgi amor"; "Dove sono"*

RAVEL
Alborada del gracioso

CANTELOUBE
Songs of the Auvergne

POPS AT TANGLEWOOD
John Williams, Conductor
Wednesday, 10 July at 8:30

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the Boston Pops Orchestra,
celebrating the 100th birthday
of the Boston Pops
with a program featuring music of
John Williams and Leonard Bernstein,
a "We Are the World" Sing Along, and
a special selection of Pops favorites.

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Saturday, 6 July at 8:30

BOSTON SYMPHONY ORCHESTRA
LEONARD SLATKIN, conductor
ELMAR OLIVEIRA, violin

SCHUMAN
Credendum (commemorating the composer's 75th birthday)

WIENIAWSKI
Violin Concerto No. 2

SAINT-SAËNS
Symphony No. 3, *Organ*

Sunday, 7 July at 2:30

BOSTON SYMPHONY ORCHESTRA
LEONARD SLATKIN, conductor
JULES ESKIN, cello

WARLOCK
Capriol Suite

HAYDN
Cello Concerto in C

BOLCOM
Commedia

HAYDN
Symphony No. 103, *Drum Roll*

Tuesday, 9 July at 8:30
(Theatre-Concert Hall)

BOSTON SYMPHONY CHAMBER PLAYERS
GILBERT KALISH, piano
BEN HOLT, baritone

"An Aaron Copland Celebration"
(commemorating the composer's 85th birthday)
Program to include *Appalachian Spring* in its original version for thirteen instruments

Friday, 12 July at 7
(Weekend Prelude)

BRATTLE STRING QUARTET

Music of Schubert and Mendelssohn

Friday, 12 July at 9

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
PETER SERKIN, piano

MOZART
Rondo in D, K.382, for piano and orchestra

TAKEMITSU
Piano Concerto, *Riverrun*

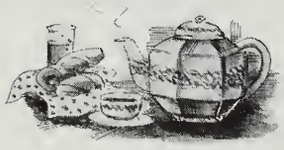
TCHAIKOVSKY
Symphony No. 6, *Pathétique*

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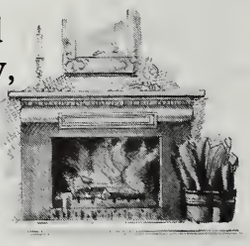


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Saturday, 13 July at 8:30

BOSTON SYMPHONY ORCHESTRA
ESA-PEKKA SALONEN, conductor
SHLOMO MINTZ, violin

STRAVINSKY
Symphonies of Wind Instruments

DVOŘÁK
Violin Concerto

SIBELIUS
Symphony No. 5

Sunday, 14 July at 2:30
(Shed Recital)

KATIA & MARIELLE LABÈQUE,
duo-pianists

BRAHMS
Four Hungarian Dances

SAINT-SAËNS
Carnival of the Animals

GERSHWIN
An American in Paris

JOPLIN
Piano Rags

Thursday, 18 July at 8:30
(Theatre-Concert Hall)

MANUEL BARRUECO, guitar

Music of Scarlatti, Bach, Giuliani, Brindle, Takemitsu, and Villa-Lobos

Friday, 19 July at 7
(Weekend Prelude)

NEW ENGLAND HARP TRIO

Music of Telemann, Damase, and Ravel

Friday, 19 July at 9

BOSTON SYMPHONY ORCHESTRA
CHARLES DUTOIT, conductor
TATIANA TROYANOS, mezzo-soprano

ALL-BERLIOZ PROGRAM
Les Nuits d'été
Symphonie fantastique

Saturday, 20 July at 8:30
The Serge & Olga Koussevitzky Memorial Concert

BOSTON SYMPHONY ORCHESTRA
LEONARD BERNSTEIN, conductor
MAREK DREWNOWSKI, piano

ALL-BRAHMS PROGRAM
Piano Concerto No. 1
Symphony No. 1

Sunday, 21 July at 2:30

BOSTON SYMPHONY ORCHESTRA
CHARLES DUTOIT, conductor

HANDEL
Concerto *a due cori* in F, Op. 6, No. 2

MOZART
Posthorn Serenade

SCHUBERT
Symphony No. 2

Thursday, 25 July at 8:30
(Theatre-Concert Hall)

CHRISTOPHER HOGWOOD, conductor
and fortepianist
MARY RAWCLIFFE, soprano
MEMBERS of the BOSTON SYMPHONY ORCHESTRA

"An Evening with Dr. Haydn"

Friday, 26 July at 8
Saturday, 27 July at 8

BOSTON SYMPHONY ORCHESTRA
CHRISTOPHER HOGWOOD, conductor
MARY RAWCLIFFE, soprano
CATHERINE DENLEY, mezzo-soprano
LAURENCE DALE, tenor
DAVID THOMAS, baritone
TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, conductor

HANDEL
Messiah

Sunday, 28 July at 2:30

BOSTON SYMPHONY ORCHESTRA
ADAM FISCHER, conductor
ALICIA DE LARROCHA, piano

ROSSINI
Overture to *La gazza ladra*

MOZART
Piano Concerto No. 27 in B-flat, K.595

MENDELSSOHN
Symphony No. 4, *Italian*

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1985 Concert Schedule

Tuesday, 2 July at 2 p.m.
Tanglewood Music Center
Opening Exercises
(admission free;
open to the public)

Monday, 8 July at 8:30 p.m.
Tanglewood Music Center Orchestra
Seiji Ozawa and
Conducting Fellows conducting
Program to include
Beethoven Symphony No. 3, *Eroica*

Thursday, 11 July at 8:30 p.m.
Vocal Recital—Fellows

Sunday, 14 July at 10 a.m.
Chamber Music—Fellows

Sunday, 14 July at 8:30 p.m.
Tanglewood Music Center Orchestra
Gustav Meier and
Conducting Fellows conducting
Program to include
Rachmaninoff *Symphonic Dances*, Opus 45

Monday, 15 July at 8:30 p.m.
Young Artists Orchestra
Michael Charry conducting
Program to include
Franck Symphony in D minor

Tuesday, 16 July at 8:30 p.m.
Vocal Recital—Fellows

Wednesday, 17 July at 8:30 p.m.
Chamber Music—Young Artists

Saturday, 20 July at 2 p.m.
Tanglewood Music Center Orchestra
Conducting Fellows conducting

Sunday, 21 July at 10 a.m.
Chamber Music—Fellows

Monday, 22 July at 8:30 p.m.
Chamber Music—Young Artists

Tuesday, 23 July at 8:30 p.m.
Chamber Music—Fellows

Wednesday, 24 July at 8:30 p.m. (Shed)
Tanglewood Music Center Orchestra
Leonard Bernstein and
Conducting Fellows conducting
Program to include
Copland Symphony No. 3

Saturday, 27 July at 2 p.m.
Young Artists Orchestra
Leonard Atherton, Robert Sirota,
and Joseph Silverstein conducting;
Norman Fischer, cello
Program to include
Sirota Cello Concerto

Sunday, 28 July at 10 a.m.
Chamber Music—Fellows

Tuesday, 30 July at 8:30 p.m.
Vocal Recital—Fellows

Wednesday, 31 July at 8:30 p.m.
Chamber Music—Young Artists

Thursday, 1 August through
Wednesday, 7 August
FESTIVAL OF
CONTEMPORARY MUSIC
Thursday, 1 August
—Concord String Quartet, 8:30 p.m.*
Friday, 2 August
—Jan DeGaetani, mezzo-soprano, and
Gilbert Kalish, piano, 7 p.m.*
Saturday, 3 August
—Fellows of the Tanglewood
Music Center, 2 p.m.
Sunday, 4 August
—Fellows of the Tanglewood
Music Center, 10 a.m.
—Fellows of the Tanglewood
Music Center, 8:30 p.m.
Monday, 5 August
—Fellows of the Tanglewood
Music Center; Tanglewood Music
Center Orchestra, 8:30 p.m.
Tuesday, 6 August
—Boston Symphony Chamber
Players, 8:30 p.m.*
Wednesday, 7 August
—Tanglewood Music Center
Orchestra, 8:30 p.m.

Saturday, 10 August at 2 p.m.
Young Artists Orchestra
Leonard Atherton conducting;
Benjamin Luxon, baritone
Program to include
Vaughan Williams *Dona nobis pacem*

Sunday, 11 August at 10 a.m.
Chamber Music—Fellows

Sunday, 11 August at 8:30 p.m.
Vocal Recital—Fellows

Monday, 12 August at 8:30 p.m.
Chamber Music—Young Artists

Tuesday, 13 August at 8:30 p.m.
Chamber Music—Young Artists

Thursday, 15 August at 8:30 p.m.
Chamber Music—Fellows

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Sunday, 18 August at 10 a.m.
Chamber Music—Fellows

Sunday, 18 August at 8:30 p.m.
Young Artists Orchestra
Eiji Oue conducting
Program to include
Mahler Symphony No. 1

Monday, 19 August at 8:30 p.m.
Vocal Recital—Fellows

Wednesday, 21 August at 8:30 p.m.
Chamber Music—Fellows

Thursday, 22 August at 8:30 p.m.
Chamber Music—Young Artists

Saturday, 24 August at 2 p.m.
Tanglewood Music Center Orchestra
Conducting Fellows conducting

Sunday, 25 August at 10 a.m.
Chamber Music—Fellows

Sunday, 25 August at 8:30 p.m.
Vocal Recital—Fellows

Tuesday, 27 August
TANGLEWOOD ON PARADE
(Afternoon events beginning at 2:30, followed by a gala orchestra concert at 9 featuring the Tanglewood Music Center and Young Artists orchestras as well as the Boston Symphony Orchestra.)*



Schedule subject to change.

Current information available each week at the Tanglewood Main Gate.

Except where noted, admission is by a $5 donation for chamber music and vocal concerts, and by a $6 donation for orchestra concerts. Members of the Friends of Music at Tanglewood are admitted to all Tanglewood Music Center events without charge.

*Tanglewood Festival ticket required

Programs designated "Fellows" events are performed by members of the Tanglewood Music Center's Fellowship Program for advanced young performers 18 years of age and older. The Tanglewood Music Center Orchestra is comprised of members of the Fellowship Program.

Programs designated "Young Artists" events are performed by members of the Boston University Tanglewood Institute's Young Artists Instrumental and Vocal Programs for high-school age musicians.

"Tanglewood on Parade" is a day-long series of concert performances and other events highlighting the entire spectrum of Tanglewood performance activities, including the Tanglewood Music Center Fellowship Program, the Boston University Tanglewood Institute's Young Artists Programs, and the Boston Symphony Orchestra itself. "Tanglewood on Parade" is presented as a benefit for the Tanglewood Music Center and concludes with a gala concert at 9:00 p.m. featuring the Boston Symphony Orchestra, the Tanglewood Music Center Orchestra, the Young Artists Orchestra, and conductors including Seiji Ozawa and John Williams. Tanglewood Festival tickets are required and are available at the Tanglewood box office.

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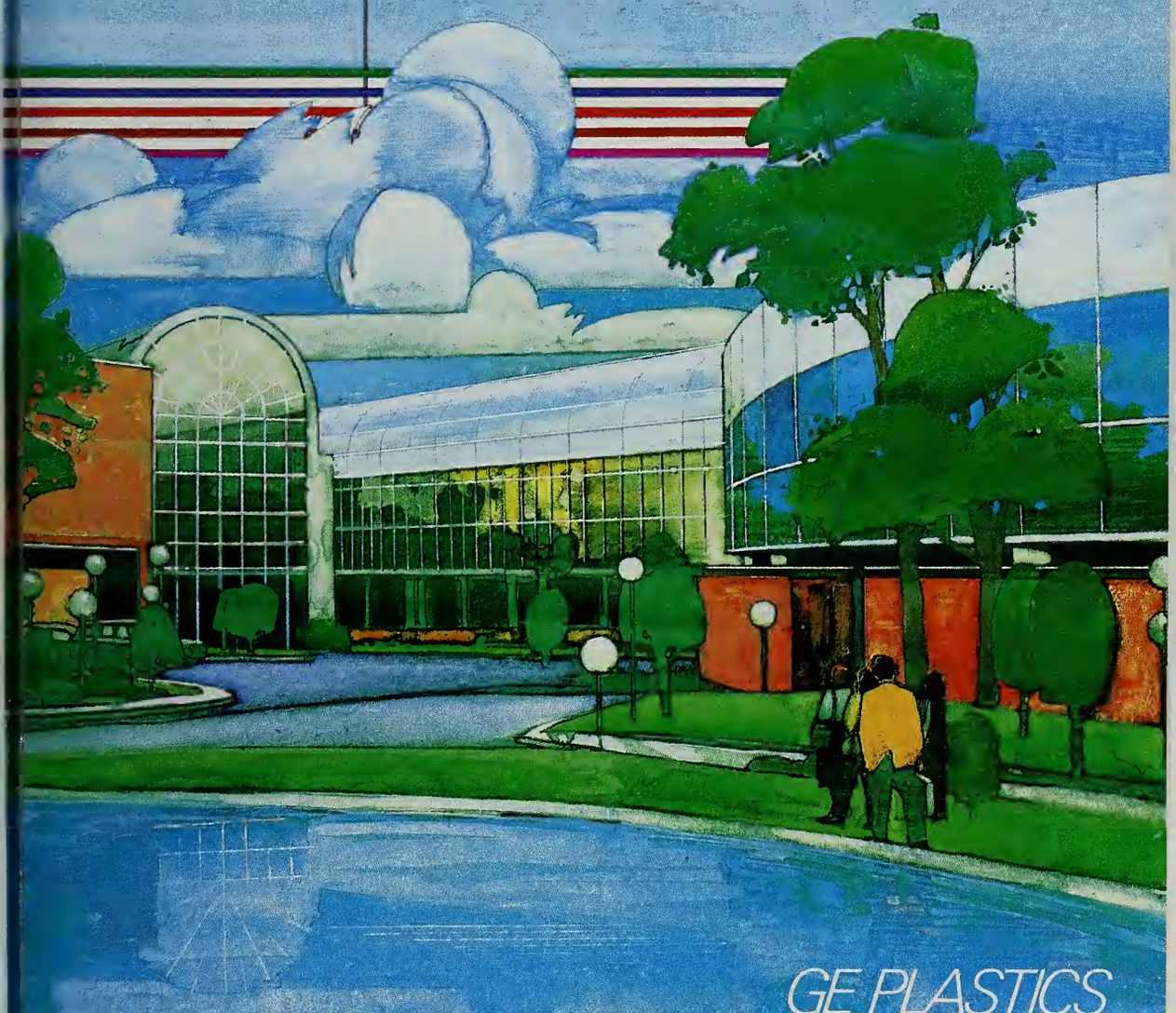
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Saturday, 29 June at 8:30

KENT NAGANO conducting

JANÁČEK — Suite from the opera *The Cunning Little Vixen*

C.P.E. BACH — Cello Concerto in A, W.172
- Allegro assai
- Andante
- Allegro assai

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INTERMISSION

PROKOFIEV — Symphony No. 5, Opus 100
- Andante
- Allegro marcato
- Adagio
- Allegro giocoso

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NOTES

Leoš Janáček
Suite from *The Cunning Little Vixen*

Leoš Janáček was born in Hukvaldy, Moravia, on 3 July 1854 and died in Moravska Ostrava, near Hukvaldy, on 12 August 1928. He composed his opera Přihody Lišky Bystroušky (literally The Adventures of the Vixen Sharp-Ears, *though usually translated into English as* The Cunning Little Vixen*) in the years 1921-23 to his own libretto based on the novel by Rudolf Těsnohlídek. The opera received its world premiere at the National Theater of Brno on 6 November 1924. An orchestral suite of music from the opera was made by the Czech conductor Václav Talich in 1937. This was given its American premiere by the Boston Symphony Orchestra under the direction of Erich Leinsdorf on 30 September 1966. Talich's version substantially reorchestrated the musical selections it contained. The score calls for four flutes (three doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, three bassoons and contrabassoon, four horns, three trumpets in F, three trombones and tuba, timpani, snare drum, glockenspiel, bass drum, triangle, cymbals, suspended cymbal, xylophone, bells, harp, celesta, and strings.*

Not until he was fifty years old did Leoš Janáček have a more than local reputation, and it was as an opera composer that he finally achieved world fame. One of Janáček's most prominent musical characteristics is the striking rhythmic flexibility of his melodic lines, a flexibility derived from his years of immersion in Moravian folk music and speech patterns, during which time he kept extensive notebooks in which he wrote down, in musical notation, the manner in which words and phrases were spoken in Czech (or rather the Moravian dialect). It was while creating the opera *Její pastorkyňa* ("Her stepdaughter"), adapted from a play by Gabriela Preissova, that he fully developed the theory of "speech-melody." The result was an opera of a type new both for the composer and his country's operatic traditions. After a successful premiere in Brno in 1904 (where the Moravian setting probably played a large role in the welcome given the work), it was eventually produced at the National Theater in Prague in 1916 and entered the world's operatic repertory with the much easier title (for non-Czech speakers) of *Jenůfa*.

When the Prague production marked the first great sustained success of his life, Janáček was sixty-two. Now he suddenly found himself and began creating at full steam. The likelihood that his operas would actually reach the stage set him off on a round of operatic composition. Proud of the newly acquired independence of his homeland after World War I, he was eager to contribute to her cultural heritage. And possibly most important, he had become captivated by a married woman some thirty-eight years his junior, Kamila Stösslova. He wrote to her constantly, and though she seems to have received his attentions with polite responses at best, the new psychological warmth he felt rejuvenated him so that he could, in the space of the seven years from 1919-26, turn out three of his finest operas (*Kátya Kabanová*, *The Cunning Little Vixen*, and *The Makropulos Affair*), his first string quartet, a four-movement symphonic poem entitled *The Danube*, the wind sextet *Mládí* ("Youth"), the Concertino for piano and chamber ensemble, his now famous *Sinfonietta* (an extraordinary title for a piece with twelve trumpets!), a Capriccio for piano left-hand and chamber ensemble, and the powerful

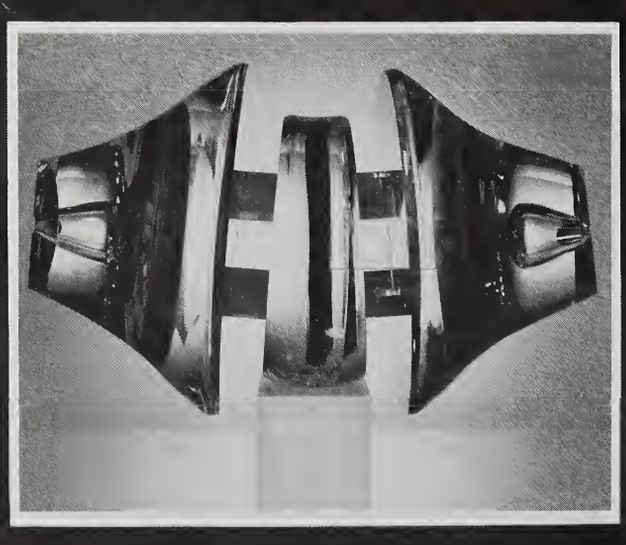
Glagolitic Mass. All this was a truly remarkable outpouring from a composer in his late sixties who had never before written with any special fluency.

All of the operas written under the enlivening influence of Janáček's infatuation with Kamila Stösslova emphasize the erotic impulse. In *The Cunning Little Vixen*, this impulse—shown on the one hand in a neglected wife who takes a lover, and on the other in the vixen "Sharp-Ears," who is fulfilled as wife and mother—is overlaid also with Janáček's love of natural beauty, with the eternal force of regeneration in the natural world, the real theme of the opera.

The idea for this unusual operatic subject grew out of a series of comic illustrations by Stanislav Lolek, a Prague artist who had drawn them as a kind of hunting tale similar in style to the illustrated verse stories of Wilhelm Busch. A newspaper editor thought they would make an amusing feature and assigned Rudolf Těsnohlídek to write verses to go with the pictures Těsnohlídek warmed to the project and finally wrote a prose story that was published serially during 1920. The leading character, a sassy and amusing female fox, had been given the name Liška Bystronožka ("Vixen *Light-Foot)"*) by the author, but the typesetter misread his manuscript and made her Liška Bystrouška ("Vixen *Sharp-Ears"*), and so she has remained ever since.

Janáček one day found his maid reading the paper and laughing over something before delivering it to him. She pointed out a droll picture of Sharp-Ears being courted by the fox and expressed surprise that her employer had not been following the charming story. Janáček evidently made good the oversight in short order; the tale appealed to him greatly. He adapted the original story for a libretto during the summer of 1922, then began composing at once. The score was finished by the end of 1923 or the very beginning of 1924.

Janáček's inventive score gave expression to his love of nature. A good deal of the activity would be called ballet in a more traditional opera, as the animals of the forest (ranging from insects all the way up to mammals) dance in the hot sun of a summer afternoon. There is a curious relationship between the animal and human characters in the opera. The badger in one scene turns into the parson in


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the next. Sharp-Ears has nothing but contempt for the dog, who has given in to human ways and enjoys his easy life (though admitting that he is lonely), yet she is always getting tangled up with humans too, most strikingly in the scene where the drunken schoolmaster believes he recognizes in her a girl named Terynka with whom he has been in love for many years (we hear a great deal about this Terynka in the opera, but like Menotti's consul or Beckett's Godot, we never see her). And the vixen Sharp-Ears seems to represent feminine attractiveness both to men and to the other animals such as the dog, who makes amorous advances, and the fox with whom she falls in love.

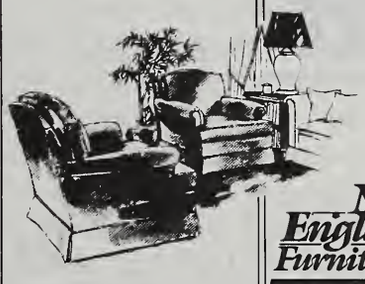
The vixen is a lively female counterpart to the many foxes of our literary past from Aesop's fables to the Renard in Stravinsky's music-theater piece. Between the ever-present Terynka and the ever-present Sharp-Ears, we have a new look, usually a saucy one, at Goethe's *ewig weibliche*. All of the female characters, in fact, become invested with the vixen's musical theme, Terynka most of all. The vixen's wit and self-sufficiency, not to mention her total responsiveness to the force of love when it appears, make her a remarkable character in a story where the animals behave like people and the people behave like animals.

The suite to be heard here contains most of the first act. The opera begins in the forest on a hot summer afternoon. Janáček's own version of "forest murmurs" becomes a dance of midges and a blue dragonfly. These are clearly Czech insects, because the music to which they dance is in the rhythm of the *furiant*. They fly off as the gamekeeper enters, somewhat the worse for drink, and settles himself for a nap in the shade. [This short passage is omitted in the suite.] The cricket and the grasshopper dance a captivating little waltz. Soon a mosquito, smelling "sweet blood," prepares to mount an attack on the sleeping gamekeeper. A frog tries to catch the mosquito, but soon finds itself the intended prey of a young vixen, which appears on the scene to the strains of a poignant little waltz tune. In attempting to evade the vixen, the frog inadvertently jumps on the nose of the sleeping gamekeeper, thereby waking him up. He sees the vixen and quickly grabs her, thinking to take her home. (He notices her eyes, which, he says, are

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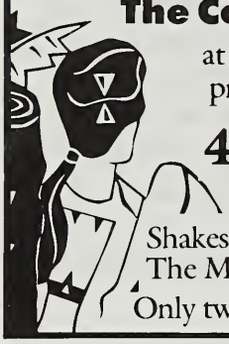
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"just like the gypsy girl's.") The gamekeeper exits, laughing rudely, with his catch. The blue dragonfly returns to find the vixen gone. The orchestral interlude between the two scenes introduces an elegiac theme connected with Sharp-Ears's captivity.

(The first part of the second scene is omitted from the suite; Sharp-Ears meets the dog Lapak, who tells her that he has turned to art and music as consolation for his lonely life. He sings melancholy songs of his own invention every evening, but for some reason the gamekeeper only beats him.)

The suite continues with an extended orchestral passage representing a dream sequence in which Sharp-Ears seems to turn into the mysterious gypsy girl, Terynka, but as dawn breaks, she is seen to be still an animal. The hens and the rooster prance around the yard, making fun of the captive predator who used to hunt them. Sharp-Ears tries to foment a rebellion of the hens against the rooster, who has sold his soul to man and desires only to serve the master and encourage the hens to lay more eggs. But the hens refuse to listen—they cannot imagine happiness without the rooster. Sharp-Ears pretends to give up and starts digging a hole in which, she says, she will bury herself, since she is unable to stand the sight of such backwardness. All the chickens run forward to look; suddenly Sharp-Ears leaps up and grabs the rooster. The hens mourn their lord, and the gamekeeper's wife complains that what she really wants is a fox-fur muff. Hearing this, Sharp-Ears bites through her rope, trips the gamekeeper, and runs off into the forest, concluding the orchestral suite on a note of triumph.

— Steven Ledbetter

Carl Philipp Emanuel Bach
Cello Concerto in A, W.172

Carl Philipp Emanuel Bach was born in Weimar, Germany, on 8 March 1714 and died in Hamburg on 14 December 1788. The date of the Concerto in A for cello and orchestra seems to be 1750, but this has not been reliably ascertained. Circumstances of its first performance are unknown. In addition to the solo cello, the score requires an orchestra of only strings and continuo.

Emanuel, as he was known to the family, was the second surviving son of Johann Sebastian Bach. He was, after his father, the most prolific and the most significant member of the Bach family. He spent nearly thirty years of his life in the service of the music-loving King Frederick the Great, who was a rather good flute player and a not inconsiderable composer himself. There were both advantages and disadvantages in this position. Chief among the latter were the occasional lengthy interruptions in the musical life of the court during Frederick's military involvements, especially during the Seven Years War, 1756-63, during which nearly all music other than the smallest and most private kind of playing was curtailed in Berlin. A second disadvantage was Frederick's very conservative musical taste. The story of how he welcomed Emanuel's father, Johann Sebastian Bach, when he visited his son at the court, and how much he enjoyed the elder Bach's playing and recent compositions, is a heartwarming incident in the last years of "old Bach," who was regarded by most observers as simply out-of-date. But to the son, a composer of far more modern vintage, the king's conservatism

was perhaps an irksome restraint on his imagination.

Yet even in the realm of the concerto, among the most conservative and most strongly established styles in the eighteenth century, Emanuel Bach's "advanced" style is occasionally evident in the careful attention to expressive dynamics and the flexibility in the textures. This concerto exists in no fewer than three versions—for cello, flute, and harpsichord. Emanuel Bach, like his father, was supremely practical about recasting an existing score for another musical purpose. A catalogue of the composer's estate offers the date 1750 for all three concertos, but since the list was prepared only after his death, some thirty-eight years later, the evidence it provides is scarcely overwhelming. But no other documentation for the dating or performance of the concertos seems to exist. The composer's autographed manuscript for the cello version survives, and that one seems to be the original version of the piece.

Like virtually all mid-eighteenth-century concertos, this one is in the standard three-movement pattern of fast-slow-fast. The orchestral ritornello that begins a baroque or classical concerto normally presents the principal material of the musical discourse. Here, though, the ritornello contains not just one thematic idea (as would have been the case in the older Vivaldi concertos and the many works by composers imitating him) but a whole string of varied and contrasting figures in different melodic shapes and different rhythms. None of them simply foreshadows the solo part, or even hints very closely at its content. Though the



result is by no means of the classical purity of a Mozart concerto, it is clearly a major step along that particular road, making of the old ritornello a rich lode of musical ideas to be mined as the composer shapes his dialogue between soloist and orchestra throughout the movement.

The slow movement, with its many gradations of rhythmic articulation between "straight" notes and triplets, even and dotted notes, gives ample room for the soloist to display the quality of *"Empfindsamkeit"*—literally, "feelingness"—in detailed and varied expressive performance, of which C.P.E. Bach himself was a master.

The finale, rather like the opening movement, begins with an extended ritornello full of musical ideas including two strongly contrasting figures that suggest again the shaping forces that will lead to the classical sonata form. The movement is filled with varied patterns of sharply marked rhythms that seem almost dance-like, suggesting perhaps the gavotte as a basic gesture for the brilliant elaboration of this finale.

— S.L.



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Sergey Prokofiev
Symphony No. 5, Opus 100

Sergey Sergeyevitch Prokofiev was born in Sontzovka, near Ekaterinoslav in the Ukraine, on 23 April 1891 and died in Moscow on 5 March 1953. He wrote his Symphony No. 5 during the summer of 1944 and led the premiere with the Moscow State Philharmonic Orchestra on 13 January 1945. It was his last appearance as conductor. Serge Koussevitzky and the Boston Symphony Orchestra introduced the work in the United States at concerts on 9 and 10 November that same year. The score calls for two flutes and piccolo, two oboes and English horn, high clarinet in E-flat, two clarinets in B-flat, and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, bass tuba, piano, harp, timpani, triangle, cymbals, tambourine, snare drum, wood block, bass drum, tam-tam, and strings.

Though he never returned to his native country after the Revolution and though he became an ardent American patriot, Serge Koussevitzky maintained a profound inner identity as a Russian and as such sympathized passionately with the Soviet Union's war effort against the Germans. For this reason, his performances here—often they were American premieres—of the important wartime compositions of Dmitry Shostakovich and Sergey Prokofiev were acts of commitment that went beyond the ordinary range of professional responsibility, ambition, and rivalry with colleagues. Aware of the material difficulties under which Russian composers labored, he regularly arranged to have shipments of music paper sent from Boston to the Soviet Composers' Union, and it gave him particular pleasure to discover that the score of Prokofiev's Fifth Symphony, whose manuscript is now in the Boston Public Library, was written on paper that had made the long round-trip from a store on Boylston Street.

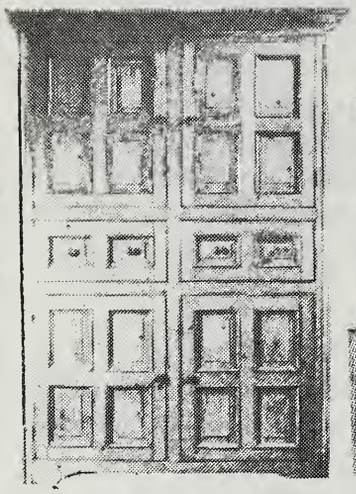
Prokofiev and Koussevitzky, moreover, had known each other a long time. They had certainly known about each other as far back as 1908 when the thirty-four-year-old Koussevitzky, then the world's leading virtuoso on the double bass and already on the way to his even more important careers as conductor and publisher, repeatedly rejected for publication the scores submitted by the teenage composer. Soon the relationship became more positive. In 1914, Koussevitzky invited Prokofiev to play his Piano Concerto No. 1 at a concert in Moscow, an event that marked the beginning of more than thirty years' devoted sponsorship on the part of the conductor. Between 1916 and 1937, Koussevitzky published many works by Prokofiev, including the *Visions fugitives*, the Third and Fourth piano sonatas, the *Scythian* Suite, the Dostoyevsky opera *The Gambler*, the ballet *Chout*, the *Lieutenant Kije* Suite, and several books of song. In addition, he frequently invited Prokofiev to Boston: the composer appeared with the Symphony as piano soloist in 1926 (Concerto No. 3), 1930 (Concerto No. 2), 1932-33 (Concerto No. 5), and 1937 (Concerto No. 3), and in 1938 he not only played his First Concerto but conducted *Chout*, the Suite No. 2 from the *Romeo and Juliet* ballet, and the American premiere of *Peter and the Wolf*.

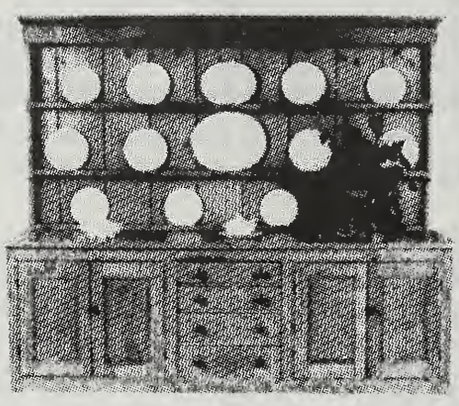
Prokofiev's Third and Fourth symphonies had been by-products of the composer's works for the theater, the former using material from the opera *The Flaming Angel*, the latter from the ballet *The Prodigal Son*. Not since the Second Symphony of 1924 had Prokofiev set out to write a symphony from scratch when, in the summer of 1944, he began a work "glorifying the human spirit . . . praising

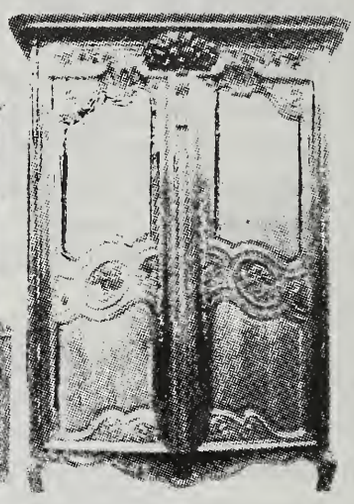
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the free and happy man—his strength, his generosity, and the purity of his soul." The composer also remarked that he thought of the score as "[crowning] a great period of my work." When he returned to the U.S.S.R. for good in 1933 after a fifteen-year stay in Western Europe, Prokofiev had radically bent his style to suit the imperatives of Soviet theories of art, and, no doubt, to answer some inner needs of his own. His music became more mellifluous, less biting, and surely less inclined to humor, and it can seem downright self-conscious in its concern not to rub the wrong way. Such popular Prokofiev scores of the 1930s as the Violin Concerto No. 2 and the ballet *Romeo and Juliet* impressively demonstrate the possibilities of his new manner.

Discussion of the evolution of Prokofiev's later style has, not surprisingly, become mired in politics. Soviet critics, notably his more or less official biographer, Israel Nestyev, tend to imply that the composer only found himself after he came home; Western critics, especially if they are politically conservative, are inclined to deplore the softening of Prokofiev's music from the thirties on. Prokofiev had little to say about any of this: unlike Shostakovich, he didn't even repudiate his own earlier music. It may be, though, that his statement about the Fifth Symphony as a work that "crowns a great period" refers to what a musician might perceive regardless of political context, which is that here the composer has absolutely mastered his style, speaking his chosen language without self-consciousness, discomfort, compromise, and foreign accent. Even in the nineteenth century, good composers could be baffled by the question of how to confront the sonata style defined by Haydn, Mozart, and Beethoven, how to get at its substance and not just its shell. Here, in the Fifth Symphony, the fifty-three-year-old Prokofiev takes on the challenge with the confidence, the freshness of approach, and the skill of a master.

He begins with a fairly slow movement in richly developed sonata form, picking up from Beethoven (String Quartet in F, Opus 59, No. 1, first movement) and Brahms (Symphony No. 4, first movement) the device of seeming to embark upon a formal repeat of the exposition, only to have a dramatic turn of harmony reveal that in fact the development has begun. The scherzo brings back a touch of the old Prokofiev, the wry humorist from whom Shostakovich learned so much. An Adagio at once sombre and lyrical is followed by an exuberant finale. From the symphony's first page with its tart octaves of flute and bassoon, to the coda of the finale, with that daring scoring for solo strings, piano, harp, and percussion, all of this is most brilliantly worked out for the orchestra.

— Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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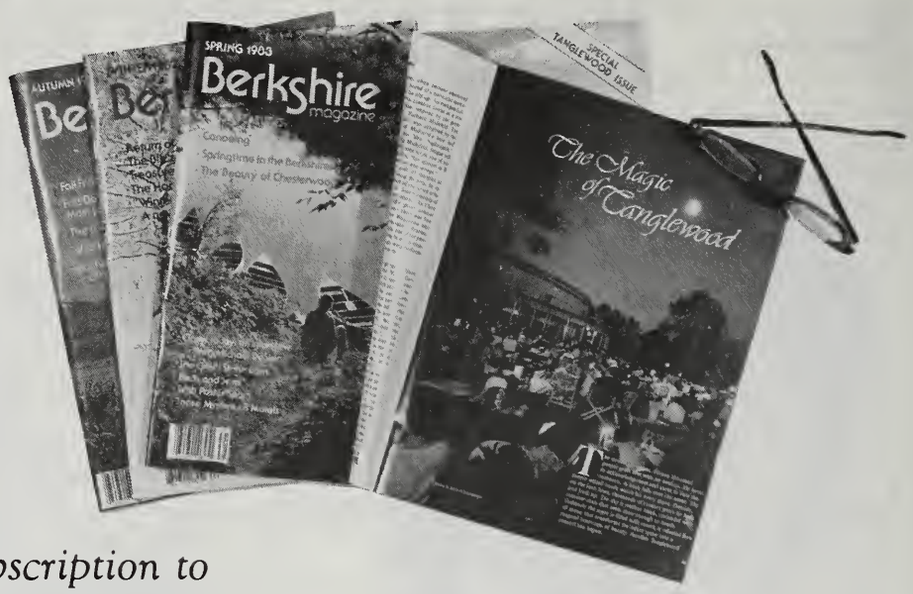
Kent Nagano



Kent Nagano's rapidly growing national and international reputation as one of America's most promising young conductors has resulted from his success in raising the Berkeley Symphony to a level of unexpected prominence on the San Francisco music scene; his dedication to and championship of contemporary music, which has led to an almost unprecedented series of world, United States, and west coast premieres of music by twentieth-century composers from all over the world; his unanimously praised Messiaen series, which has drawn the composer himself twice to Berkeley from France in order to be present at performances by the Berkeley Symphony under Mr. Nagano; his work with Seiji Ozawa in preparing the world premiere at the Paris Opera of Messiaen's first opera, *St. Francis of Assisi*, himself leading a performance at that time; his concert performances of rarely-heard operas by Busoni, Hindemith, Janáček, Pfitzner, Kupferman, Falla, and others; and his work in presenting high-quality performances of the standard orchestral and operatic repertoire. Mr. Nagano has just been named music director of the Ojai Festival in California, succeeding Pierre Boulez, and he has been invited by Boulez to conduct Boulez's Paris-based Ensemble Intercontemporain this winter. In addition to his post as music director of the Berkeley Symphony, he is also an assistant conductor with the Oakland Symphony, music director of the Oakland Ballet Orchestra, and music director of the KPFA Radio Symphony, which was formed to present live weekly broadcasts of classical music with an emphasis on American composers.

The son of Japanese-American Nisei immigrants, Kent Nagano was born in 1951 and grew up on a family farm in Morro Bay, California. His early musical training was equally strong in both the Japanese and Western traditions. At the age of four he began studying the piano with his mother, and by high school he was also playing koto, viola, and clarinet. He attended Oxford University after graduating from high school and then returned to the United States to complete his undergraduate work at the University of California at Santa Cruz, where he was awarded highest honors. While earning a master's degree at San Francisco State University, Mr. Nagano served as assistant to conductor Laslo Varga and at the same time worked for the San Francisco Opera. In 1977, John Reeves White, director of the New York Pro Musica, arranged for Mr. Nagano to represent the United States as guest conductor at the International Music Festival of Brazil. Between 1977 and 1979 he studied with the noted musicologist and conductor Osbourne McConathy and worked with Sarah Caldwell and the Opera Company of Boston as associate artistic director. Upon his return to the San Francisco Bay area, Mr. Nagano became director

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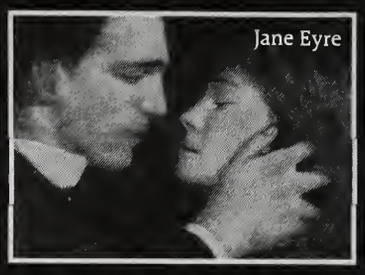
of the San Francisco Chamber Opera prior to taking the posts which he now holds. He has collaborated on a number of occasions with rock star Frank Zappa in performances of Zappa's serious music, and he has recorded some of these works with the London Symphony. Mr. Nagano made his debut with the Boston Symphony Orchestra last fall with two performances of the Mahler Ninth Symphony, filling in for Seiji Ozawa at two days' notice and without rehearsal. He returned to Boston to lead the Boston Pops this past May and is on the faculty of the Tanglewood Music Center this summer.

Lynn Harrell

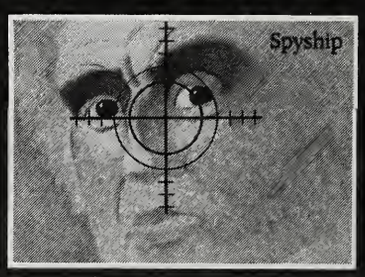


Cellist Lynn Harrell's popularity has resulted in a schedule that averages 100 appearances a year in major music centers the world over. Mr. Harrell's transition from promising young American cellist to leading international performer was relatively brief. At an early age, he was recognized by his parents—bass-baritone Mack Harrell and violinist Marjorie Fulton—as having unusual talent, and his gifts were shaped through his years of study, first with Lev Aronson in Dallas, then with his principal teacher Leonard Rose at the









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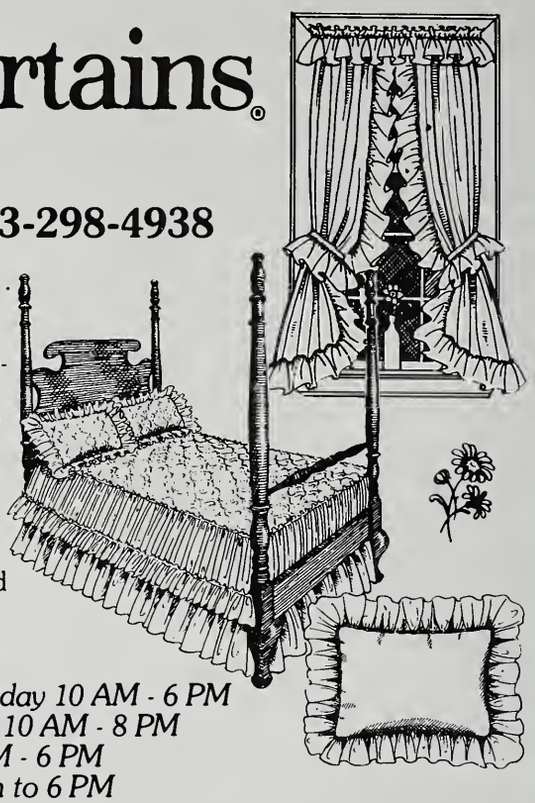
Juilliard School in New York, and with Orlando Cole, Mr. Rose's assistant, at the Curtis Institute of Music in Philadelphia. At the age of eighteen he was invited by George Szell to join the Cleveland Orchestra, and two years later Szell appointed him principal cellist, a position he held until 1971. Subsequently, Mr. Harrell was the recipient of numerous prestigious awards, including the Merriweather Post Award, the Piatigorsky Award, the Ford Foundation Concert Artists' Award, and the first Avery Fisher Award, among others.

Today, Mr. Harrell regularly collaborates as soloist with the world's greatest orchestras and conductors in concert halls on five continents, and his chamber appearances with violinist Itzhak Perlman and pianist Vladimir Ashkenazy have become eagerly anticipated musical events. He has also appeared on such national telecasts as "Live from Lincoln Center," the "PBS Gala of Stars," and the "Metropolitan Opera Celebration Gala" honoring the hundredth anniversary of the Metropolitan Opera House, and he is steadily increasing his discography, which includes almost twenty recordings on such labels as RCA, CBS, Deutsche Grammophon, and EMI/Angel. He has recently been signed by Decca/London to an exclusive contract under which four recordings of music by Brahms, Elgar, Tchaikovsky, Schumann, and Saint-Saëns have already been released. In 1981 Mr. Harrell received the Grammy Award for his recording of the Tchaikovsky Trio with Ashkenazy and Perlman, with whom he has just completed a recording of the complete Beethoven Trios.



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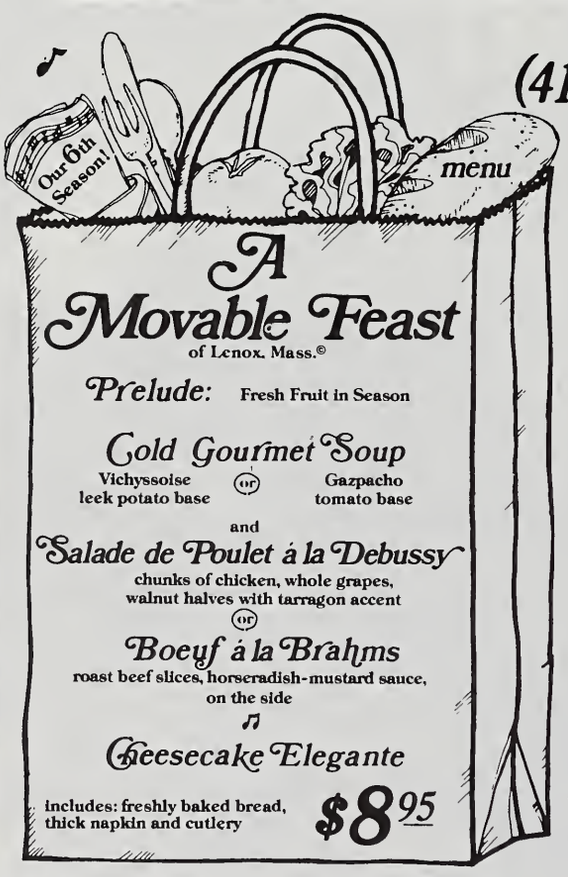
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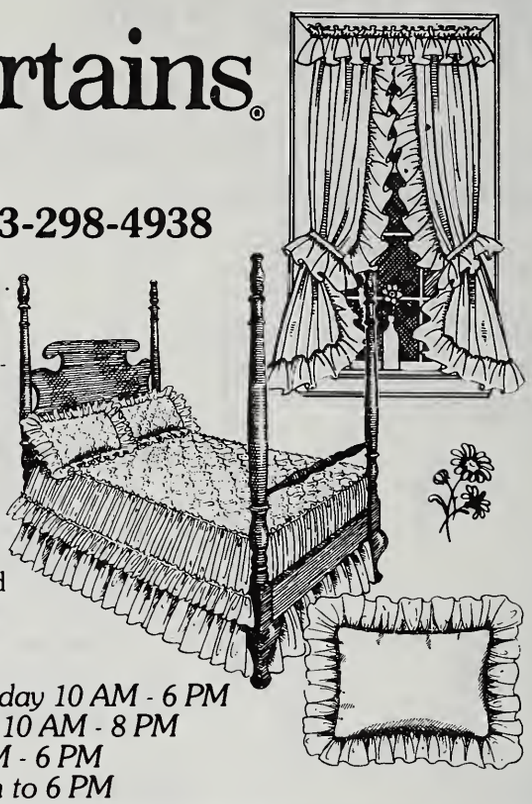
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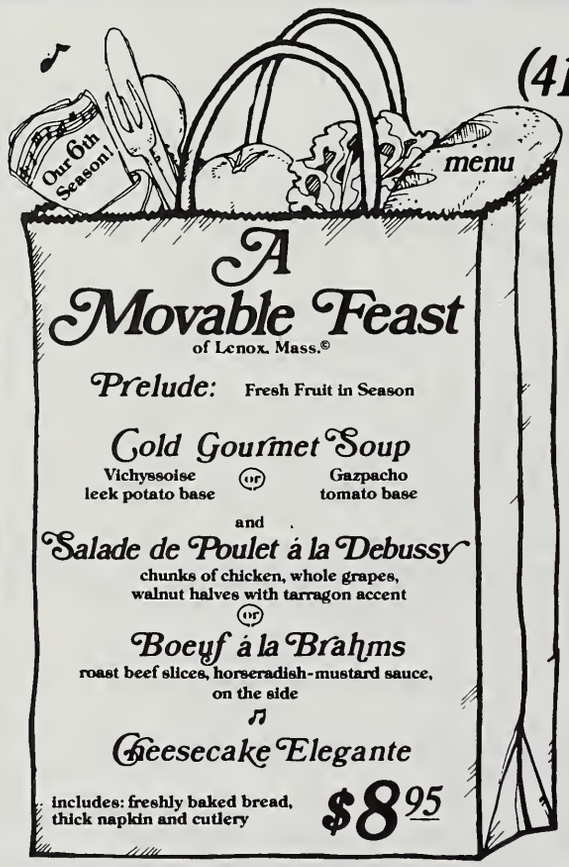
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NOTES

Gunther Schuller
Seven Studies on Themes of Paul Klee

Gunther Schuller was born in New York on 22 November 1925 and lives in Newton, Massachusetts. He composed his suite of Klee studies on a commission from the Minneapolis Symphony Orchestra under a grant from the Ford Foundation in conjunction with the American Music Center, completing the work in September 1959. The Minneapolis Symphony gave the first performance on 27 November 1959 under the direction of Antal Dorati, to whom the work is dedicated. The score calls for two flutes and two piccolos, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, snare drum, bass drum, two suspended cymbals, sock cymbal, triangle, tambourine, vibraphone, glockenspiel, wood block, gourd, tom-toms, tam-tam (gong), claves, harp, and strings.

The son of a violinist in the New York Philharmonic, Gunther Schuller grew up in an environment surrounded by music. As a schoolboy he studied flute, horn, and composition, and by the age of seventeen he was appointed principal horn of the Cincinnati Symphony Orchestra; two years later he joined the orchestra of the Metropolitan Opera. He had appeared as soloist in his own Horn Concerto already during his years with the Cincinnati Symphony.

Almost entirely self-taught as a composer, Schuller has absorbed music of all types and styles from all over the world. It is not only the western traditions of concert music that have shaped his art, but also jazz and popular music, and his work has tended toward the creation of hybrids that have the ability to be seen as something new and self-sufficient. He coined the phrase "Third Stream" to describe his sense of the fusion that was taking place between jazz and classical music, and during the decade in which he was the innovative president of the New England Conservatory he founded a Third Stream Department at that institution. His activities as conductor, broadcaster, teacher, writer, spokesman, editor, administrator, music and record publisher—not to mention as composer—bear witness to a boundless energy and an untiring enthusiasm for all kinds of music. His book *Early Jazz* remains the single most penetrating study of that subject. His investigation into the American musical past has resulted in the revival of such early American masterworks as the Mass in D of John Knowles Paine and the popularization of ragtime and early jazz works for ensemble. As a conductor he has done as much as any single musician to support new works by composers all over the world, but especially by young Americans. For twenty years, from 1965 until the end of last summer, Gunther Schuller was also the head of contemporary music activities and later the artistic co-director of the Berkshire Music Center (now the Tanglewood Music Center), personally auditioning thousands of young aspirants for Tanglewood Fellowships every year.

As a composer, Gunther Schuller reveals a protean range of styles in his music, assimilating and using whatever suits his purposes. He has been especially interested in the relationship between music and the visual arts, a relationship expressed not only in the *Seven Studies on Themes of Paul Klee*, but also in *American Triptych*, which contains movements inspired by Jackson Pollock and Alexander Calder.

At the time of the first performance of *Seven Studies on Themes of Paul Klee*, Schuller explained his intentions in these seven short movements (most of them about two minutes long) in an article published in the Minneapolis *Star* the day before the premiere. It remains the best introduction to the work.

— Steven Ledbetter

The composer's comments on *Seven Studies on Themes of Paul Klee:*

Each of the seven pieces bears a slightly different relationship to the original Klee picture from which it stems. Some relate to the actual design, shape or color scheme of the painting, while others take the general mood of the picture or its title as a point of departure. There is perhaps no artist whose work bears such a close relationship to music, and whose work therefore, reciprocally, makes musical composition based on it a logical procedure. Klee, himself a musician until the age of nineteen, continued to be fascinated in his painting by the possibilities of "variation" or "fugal" techniques and rhythm and polyphony as applied to pictorial design.

In *Antike Harmonien (Antique Harmonies)* [1925] I tried to preserve not only Klee's amber, ochre, and brown colors, but also the block-like shapes with which, in constant variation, Klee builds this remarkable painting. Over a dark, dense background, blocks of lighter-colored fifths gradually pile up, reaching a climax in the brighter yellow of the trumpets and high strings. A repeated cadence, common in fourteenth-century music, and the organum-like open fifths establish the "antique" quality of the harmonies.

The music for *Abstrakte Trio (Abstract Trio)* [1923] is played almost entirely by only three instruments at any given time. But the three instruments change during the course of the piece, changing from the bright color of woodwinds through the grainier texture of muted brass and bassoon to the sombre hues of low woodwinds and tuba.



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Kleiner Blauteufel (Little Blue Devil) [1933] is transformed into a kind of jazz piece. A perky, angular theme (my subjective musical impression of the geometrically conceived head in Klee's painting) is combined with a blues progression, altered to nine bars instead of the conventional twelve, and occasionally distorted asymmetrically. Various shades of "blue" are maintained through the use of muted brass and low-register clarinets.

A piece based on Klee's famous *Die Zwitschermaschine (The Twittering Machine)* [1922] should, it seems to me, do primarily one thing, namely: twitter. The mathematical constructive element in present-day serial techniques seemed to lend itself with special logic to such a pointillistic musical presentation.

Klee's *Arabische Stadt (Arabian Town)* [1922] is an abstracted aerial view of a town baking in the bright North African desert sun. A beholder of such a scene—floating, as it were, above the village—might hear the often simultaneous chant of Arab melodies; the melancholy distant flute, blending with throbbing drums and the nasal dance tunes of the oboe. In preparation for this piece, I consulted numerous musicological sources on Arab music (including works by Bartók and Hornbostel), and used either authentic Arab folk material or very close adaptations thereof.

The music of *Ein unheimlicher Moment (An Eerie Moment)* [1912] is a musical play more on the title than on Klee's actual pen drawing. The German word *"unheimlich"* is practically untranslatable by any single English word, having a connotation not only of "eerie" but of "unearthly" and "terrifying." I have also tried to convey the atmosphere created by the slinking shapes of the picture. The strange, ominous tension of the opening finds sudden release in two terrified outbursts,

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only to sink back into oblivious calm.

Pastorale [1927] was subtitled "Rhythms" by Klee. It is one of the many works of the artist employing a variation principle. It is also a painting that cannot be understood by a single glance. As in Klee's painting, several rhythmic-melodic shapes occur on various register and speed (temporal) levels. The pastoral quality of the clarinet, French horn, and English horn underlies the suspended mood of the music.

— Gunther Schuller

Max Bruch
Violin Concerto No. 1 in G minor, Opus 26

Max Karl August Bruch was born in Cologne, Germany, on 6 January 1838 and died in Friedenau, near Berlin, on 20 October 1920. His Violin Concerto in G minor was composed during the years 1864 and 1867; after a number of revisions it achieved its final state in October 1867. There was apparently a performance of a preliminary version of the score in Koblenz on 24 April 1866, with a soloist named O. von Königslöw and Bruch conducting; the definitive version was first performed by Joseph Joachim (to whom the work is dedicated) in Bremen on 7 January 1868, with Karl Reinthaler conducting. The American premiere took place at the New York Academy of Music on 3 February 1872 under the direction of Carl Bergmann; Pablo Sarasate was the soloist. In addition to the solo violin, the score calls for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, timpani, and strings.

Max Bruch was a child prodigy who grew into a gifted composer of extraordinary taste and refinement, a composer who could always be relied on to turn out works of professional finish and often of great beauty. He composed in virtually every medium and was highly successful in most. His cantata *Frithjof*, Opus 23 (1864), was extraordinarily popular for the rest of the century; it used to be given in Boston every year or so. Similarly his *Odysseus* (a cantata built on scenes from Homer), *Achilleus*, and a setting of Schiller's *Das Lied von der Glocke* were long popular in the heyday of the cantata and oratorio market that was fueled by an-

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nual choral festivals in just about every town of any size or cultural pretension in Europe or America. He also wrote three operas, three symphonies, songs, choral pieces, and chamber music. He was active as a conductor in Germany and England and eventually became a professor of composition at the Berlin Academy.

Yet today he is remembered primarily for a few concertos. There can be little doubt that the violin was his preferred solo instrument. With the exception of a double concerto for clarinet and viola, all of his compositions for soloist with orchestra—three concertos, the *Scottish Fantasy*, a Serenade, and a *Konzertstück*—feature the violin. The absence of other media in his concerto output was not for lack of opportunity or invitation. But Bruch felt a strong disinclination to compose for the piano. When Eugen d'Albert specifically asked for a piano concerto in 1886, Bruch wrote to his publisher Simrock, "Well—me, write a piano concerto! That's the limit!" Twelve years earlier, when Simrock had suggested that there might be a market for a cello concerto, Bruch was even more outspoken: "I have more important things to do than write stupid cello concertos!"*

In any case, Bruch limited himself almost totally to the violin, and of his three concertos for that instrument, the first was one of his earliest successes and remains the most frequently performed of all his works. The fact that his other work has almost totally dropped out of sight may have been caused, in large part, by his desire to compose music that was immediately "accessible," comprehensible to the bulk of the audience on first hearing. Such music rarely retains its interest over the stylistic changes of a century. Bruch was certainly never embroiled in the kind of controversy that followed Brahms or Wagner or most of the other great innovators. In many respects he resembled the earlier Spohr and Mendelssohn, both of whom wrote a great deal of merely ingratiating music (though Mendelssohn, to be sure, also composed music that was more than that); it might be well made, but it did not speak to audiences across the decades, though every now and then someone would trot out one piece or another, having discovered that it was undeniably "effective."

One of the few works of Bruch that has not fallen into that rather patronizing category is his earliest published large-scale work (he had written an orchestral overture when he was eleven and a symphony when he was fourteen, but neither seems to survive), the present concerto. And it is, of course, the violinists who have kept it before the world, since it is melodious throughout and ingratiatingly written. The G minor concerto is so popular, in fact, that it is often simply referred to as "the Bruch concerto," though he wrote two others for violin, both in D minor.

*To be sure, there were few cello concertos around to serve as inspiring models at the time—in fact, none that hold a place in the repertory. Moreover, there were relatively few virtuosi of the cello whose performances might inspire a composer to anything other than humdrum scale-work. The earliest cello concerto to retain a firm place in the repertoire is Dvořák's, and it comes from a good twenty years after Bruch's comment. Dvořák had been preceded and inspired by Victor Herbert, who was himself a virtuoso cellist and whose Second Cello Concerto (1893) can still be heard occasionally; his earlier Suite for cello and orchestra and his First Concerto deserve another hearing. Also in the 1890s the Bostonian Arthur Foote composed a cello concerto, which still remains in manuscript.



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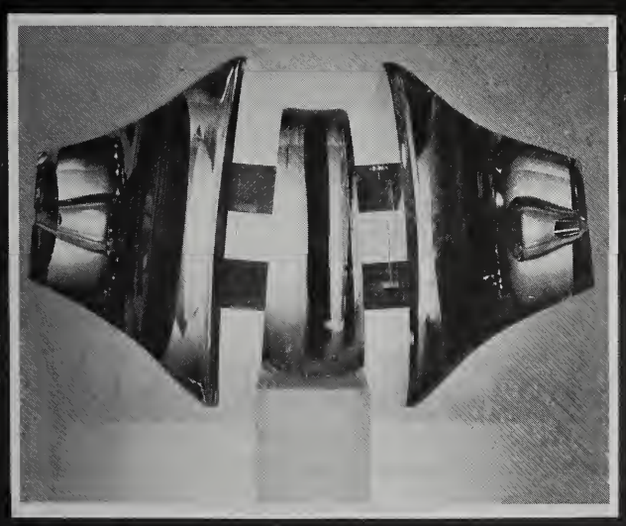
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Bruch had a great deal of difficulty bringing the work to a successful conclusion; he reworked it over a period of four years, which included even a public performance of a preliminary version. In the end, many of the details of the solo part came about as the result of suggestions from many violinists. The man who had the greatest hand in it was Joseph Joachim (who was, of course, also to serve much the same function for the violin concerto of Johannes Brahms); Joachim's contribution to the score fully justifies that placing of his name on the title page as dedicatee. He worked out the bowings as well as many of the virtuoso passages; he also made suggestions concerning the formal structure of the work. Finally, he insisted that Bruch call it a "concerto" rather than a "fantasy," as the composer had originally intended.

Bruch's planned title—"Fantasy"—helps to explain the first movement, which is something of a biological sport. Rather than being the largest and most elaborate movement formally, Bruch designs it as a "prelude" and labels it as such. The opening timpani roll and woodwind phrase bring in the soloist in a progressively more dramatic dialogue. The modulations hint vaguely at formal structures and new themes, but the atmosphere throughout is preparatory. Following a big orchestral climax and a brief restatement of the opening idea, Bruch modulates to E-flat for the slow movement, which is directly linked to the Prelude. This is a wonderfully lyrical passage; the soloist sings the main theme and an important transitional idea before a modulation to the dominant introduces the secondary theme (in the bass, under violin triplets). Though the slow movement ends with a full stop (unlike the Prelude), it is directly linked with the finale by key. The last movement begins with a hushed whisper in E-flat, but an exciting crescendo engineers a modulation to G major for the first statement (by the soloist) of the main rondo theme. This is a lively and rhythmic idea that contrasts wonderfully with the soaring, singing second theme, which remains in the ear as the most striking idea of the work, a passage of great nobility in the midst of the finale's energy.

— S.L.


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Francis Poulenc

Gloria, for soprano solo, mixed chorus, and orchestra

Francis Jean Marcel Poulenc was born in Paris on 7 January 1899 and died there on 30 January 1963. He composed the Gloria *on a commission from the Koussevitzky Foundation between May 1959 and June 1960. The score bears the dedication "To the memory of Serge and Natalie Koussevitzky." The Boston Symphony Orchestra, under the direction of Charles Munch, gave the world premiere on 20 and 21 January 1961; soprano soloist Adele Addison was joined by the Chorus pro Musica, Alfred Nash Patterson, conductor. The same forces presented the New York premiere in April. The score calls for soprano soloist, mixed chorus, and an orchestra consisting of piccolo and two flutes (second doubling second piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, harp, and strings.*

French composers have rarely been bashful about writing music whose main purpose was to give pleasure. It was French composers who began openly twitting the profundities of late romantic music in the cheeky jests of Satie and in many works by the group that claimed him as their inspiration, the "Group of Six," which included Francis Poulenc.

During the first half of his career, Poulenc's work was so much in the lighter vein that he could be taken as a true follower of Satie's humorous sallies. That changed in 1935 when, following the death of a close friend in an automobile accident, Poulenc reached a new maturity, recovering his lost Catholic faith and composing works of an unprecedented seriousness, though without ever losing sight of his lighter style as well. From that time on, he continued to compose both sacred and secular works, and often he could shift even within the context of a single phrase from melancholy or sombre lyricism to nose-thumbing impertinence. But the more serious works include some of his largest, and the sheer size of them tends to change our view of the man's music from about the time of World War II, when he composed the exquisite *a cappella* choral work *La Figure humaine* to a text of Paul Eluard as an underground protest to the German occupation. He became an opera composer, first in the surrealist joys of *Les Mamelles de Tirésias* ("The Breasts of Tiresias") in 1944 (performed 1947), but later in the very different religious opera *Dialogues of the Carmelites* (1956), set during the Reign of Terror in the French Revolution, or the one-woman opera *La Voix humaine* (1958), in which a woman talking to her lover for the last time on the telephone tries vainly to hold on to him. Critic Claude Rostand once wrote of Poulenc that he was "part monk, part guttersnipe," a neat characterization of the two strikingly different aspects of his musical personality, though the monk seemed more and more to predominate in his later years. Still, as Ned Rorem said in a memorial tribute, Poulenc was "a whole man always interlocking soul and flesh, sacred and profane."

As a composer with special gifts in setting words to music, Poulenc had already composed a great deal of choral music, in French and Latin, before turning to the *Gloria*. Many of his earlier unaccompanied sacred choruses had an intensely mystical quality; this is as true of the motets "for a time of penitence" as it is of the motets for the presumably more joyous feast of Christmas. In 1950 he composed the first of three large-scale pieces for chorus and orchestra, a *Stabat mater*.

This was followed by the *Gloria* in 1959 and *Sept Répons des ténèbres* (1962). The *Stabat mater* is a setting of a medieval Latin text recounting the reaction of the Virgin Mary to the crucifixion of Jesus; the "Seven Responses for *Tenebrae*" are likewise a part of the liturgy for the week before Easter, and deal with emotionally charged matter. Of the three late choral-orchestral works, then, the *Gloria* is the only one that is predominantly festive and exuberant.

The text of the *Gloria* is regarded as one of the great prose hymns of Christian literature. Normally sung in the Latin Mass immediately after the *Kyrie* on festive occasions, the *Gloria* has also been used separately as a hymn of praise. The text as it is now employed developed over an extended period until it reached its present form in the ninth century. Poulenc chooses to repeat a number of phrases in his setting in a way that is not liturgically appropriate; he evidently thought of his *Gloria* as a concert piece and not a work for the church service. As the composer himself said, "My *Stabat* is an *a cappella* chorus [though with orchestra!], my *Gloria* is a large choral symphony." The choral writing is far less contrapuntal than in the unaccompanied motets and choral songs. The voices instead form a block of timbral color around which the orchestral instruments weave their colorful parts.

The range of expression in the *Gloria* is broad—so broad, in fact, that some parts of the work attracted critical reactions when it was first performed. The second movement is among the most lighthearted movements in all of Poulenc's work. As he recalled:

> The second movement caused a scandal; I wonder why? I was simply thinking, in writing it, of the Gozzoli frescoes in which the angels stick out their tongues; I was thinking also of the serious Benedictines whom I saw playing soccer one day.

The second and fourth movements are both rhythmically alive and generally lively in character, while the third and fifth sections are filled with that special mystical quality that was so much a part of Poulenc's personality. All in all, the *Gloria*, in its directness of approach, perfectly captures the faith of the man who

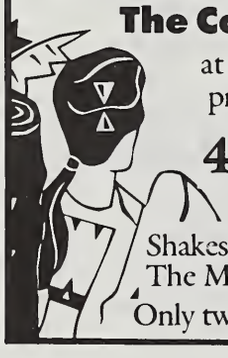
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said, "I want the religious spirit to be expressed clearly, out in the open, with the same realism that we see in romanesque columns." The *Gloria* may not be his most profound work, but it is assuredly among the most brilliant and life-affirming.

— S.L.

I. Gloria: Maestoso

Gloria in excelsis Deo	Glory to God on high
et in terra pax hominibus bonae voluntatis.	and on earth, peace to men of good will.

II. Laudamus te: Très vif et joyeux (Very lively and joyous)

Laudamus te, benedicimus te,	We praise thee, we bless thee,
Adoramus te, glorificamus te,	we worship thee, we glorify thee,
Gratias agimus tibi gloriam tuam	we give thanks unto thee
Propter magnam gloriam tuam.	for thy great glory.
Laudamus te.	We praise thee.

III. Domine Deus: Très lent et calme (Very slow and calm)

Domine Deus, rex caelestis,	Lord God, heavenly king,
Pater omnipotens,	omnipotent father,
Rex caelestis, Deus pater,	heavenly king, God the father,
Pater omnipotens, Deus pater.	Father almighty, God the father.
Gloria.	Glory.

IV. Domine fili unigenite: Très vite et joyeux (Very fast and joyous)

Domine fili unigenite	Lord, only-begotten son,
Jesu Christe.	Jesus Christ.

V. Domine Deus, agnus Dei: Très lent; Plus allant (Very slow; Faster)

Domine Deus, agnus Dei,	Lord God, lamb of God,
Filius patris, rex caelestis	son of the father, king of heaven,
Qui tollis peccata mundi	who bearest the sins of the world,
Miserere nobis	have mercy upon us,
Suscipe deprecationem nostram.	receive our prayers.

VI. Qui sedes ad dexteram patris: Maestoso

Qui sedes ad dexteram patris	Thou who sittest at the right hand of the father,
Miserere nobis,	have mercy upon us,
Quoniam tu solus sanctus,	for thou alone art holy,
tu solus Dominus, Amen.	thou alone art Lord, Amen.
Qui sedes tu solus altissimus, Jesu Christe,	thou who sittest alone on high, Jesus Christ,
Cum Sancto Spiritu, in gloria Dei patris.	with the Holy Spirit, in the glory of God the father.
Amen.	Amen.



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Malcolm Lowe



Born in Hamiota, Manitoba, Boston Symphony Orchestra concertmaster Malcolm Lowe began his musical training when he was two-and-a-half under the instruction of his parents, both professional musicians. When he was nine, his family moved to Regina, Saskatchewan, where he subsequently studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. Lowe spent four summers at the Meadowmount School of Music, studying violin with Ivan Galamian and Sally Thomas and chamber music with Joseph Gingold. He also studied violin at the Curtis Institute of Music with Galamian and Jaime Laredo, and chamber music with Jascha Brodsky, the Guarneri Quartet, Felix Galamir, and Mischa Schneider. Mr. Lowe was concertmaster of the Orchestre Symphonique de Quebec from 1977-83 and, prior to that, was concertmaster of the Regina Symphony and the New York String Seminar. He has performed with all the major Canadian orchestras, including the Montreal Symphony and the National Arts Center Orchestra in Ottawa, and he was soloist



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with the Toronto Symphony under the direction of Andrew Davis. In 1979 he was one of the top prizewinners in the Montreal International Violin Competition. During the 1983-84 season, Lowe was concertmaster of the Worcester Symphony.

With his appointment in 1984, Mr. Lowe became the tenth concertmaster of the Boston Symphony Orchestra, succeeding Joseph Silverstein, who left the orchestra at the end of the 1983-84 season to become music director of the Utah Symphony Orchestra. As the orchestra's principal violinist, Lowe also performs with the Boston Symphony Chamber Players, an ensemble comprised of the orchestra's first-desk players, and serves as a member of the Tanglewood Music Center faculty. Mr. Lowe made his Boston recital debut this past April. This week's concert at Tanglewood marks his first appearance as a concerto soloist with the Boston Symphony Orchestra.

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Sylvia McNair



Soprano Sylvia McNair's schedule in North America and Europe during the 1984-85 season included a reengagement with the Deutsche Oper Berlin for two operas: as Pamina in Mozart's *The Magic Flute*, and in the title role of Rudolf Kelterborn's *Ophelia*, which she sang in its world premiere when she made her debut with the Berlin Opera in May 1984 at the Schwetzingen Festival. She returned to the Opera Theatre of St. Louis for her first Ilia in *Idomeneo*, and this season she made her Carnegie Hall debut in a concert performance of Handel's *Semele*. Soon thereafter she returned to Carnegie Hall during the 1985 Bach Festival as soloist in Bach's *St. Matthew* Passion. Other engagements during the 1984-85 season included performances with the Cincinnati Symphony, the Indianapolis Symphony, the Minnesota Orchestra, the San Francisco Symphony, the St. Louis Symphony Orchestra, and the 92nd Street "Y" Chamber Orchestra under conductors Michael Gielen, Charles Dutoit, John Nelson, Leonard Slatkin, Gerard Schwarz, and Robert Shaw, among others.

During the summer of 1984 Ms. McNair sang in the Opera Theatre of St. Louis production of *The Magic Flute*,

made her debut at the Tanglewood Festival with the Boston Symphony Orchestra and Seiji Ozawa in Berlioz's *Béatrice et Bénédict*, and appeared at the Lucerne Festival with the Academy of St. Martin in the Fields conducted by Neville Marriner. In recent seasons the Ohio-born singer has appeared with the Atlanta, Boston, Houston, Indianapolis, and San Francisco symphonies, the Pro Arte Chorale, and the Bach Aria Group, and she sang Gilda in the Hawaii Opera Theater's production of *Rigoletto.* In addition to her recent debut with the Berlin Opera, her European appearances have included an engagement with the Philharmonia Hungarica, and upon winning the 1982 National Metropolitan Opera Auditions, she made her London debut on the American Artists' Series. Ms. McNair became an overnight favorite after her performance at the 1982 Mostly Mozart Festival singing Sandrina in Haydn's *L'infedelta delusà*. Her festival appearances have also included the National Symphony's Wolf Trap Bach Festival, the Aspen Music Festival, and the Waterloo Festival in Stanhope, New Jersey. In Europe she has appeared at the Schwetzingen Festival with the Berlin Opera, the Lucerne Festival, and the Festival of Two Worlds in Spoleto, where she made her Italian debut.

Born to musical parents, Sylvia McNair began piano studies at the age of three and violin lessons at seven, seemingly destined for a career as an instrumentalist. She pursued the study of violin until her sophomore year in college, when she began taking voice lessons. She soon switched her academic emphasis and finished with a bachelor of music degree in vocal performance from Indiana University. Her recent recording debut, a Telarc digital recording of Poulenc's *Gloria* with the Atlanta Symphony Orchestra conducted by Robert Shaw, received a Grammy nomination.

Tanglewood Festival Chorus
John Oliver, conductor



This season, the Tanglewood Festival Chorus is celebrating its fifteenth anniversary with its founding conductor, John Oliver. Co-sponsored by the Tanglewood Music Center and Boston University, the chorus was organized in the spring of 1970 when Mr. Oliver became director of vocal and choral activities at the Tanglewood Music Center. Originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the orchestra, the Tanglewood Festival Chorus is regarded by conductors, press, and public as one of the great orchestra choruses of the world. The members of the chorus donate their services, and they perform regularly with the Boston Symphony Orchestra in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Sir Colin Davis, Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich, and André Previn. In April 1984 at Symphony Hall, the chorus received international atten-

tion for its participation in the world premiere performances under Sir Colin Davis of Sir Michael Tippett's *The Mask of Time*, commissioned by the Boston Symphony Orchestra for its centennial in 1981.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of *a capella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra, and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. The most recent recordings by Mr. Oliver and the chorus include music of Luigi Dallapiccola and Kurt Weill on Nonesuch, Beethoven's Choral Fantasy with Seiji Ozawa, Rudolf Serkin, and the Boston Symphony Orchestra on Telarc, and Debussy's *La Damoiselle élue* with the orchestra and mezzo-soprano Frederica von Stade on CBS.

The Tanglewood Festival Chorus has collaborated with the Boston Symphony Orchestra on numerous recordings for Deutsche Grammophon, New World, and Philips. For the chorus' first appearance on records, in Berlioz's *Damnation of Faust*, John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975. The Tanglewood Festival Chorus may be heard on the Philips releases of Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances and named best choral recording of 1979 by *Gramophone* magazine, and Mahler's Symphony No. 8, the *Symphony of a Thousand*. Other recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and the chorus has also recorded with John Williams and the Boston Pops.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale. Since its inception eight years ago, the John Oliver Chorale has built an impressive repertoire ranging from masterpieces by Bach, Beethoven, Mozart, and Stravinsky to less frequently performed works by Carissimi, Bruckner, Ives, Martin, and Dallapiccola. The Chorale has recorded Charles Ives's *The Celestial Country* and Charles Loeffler's *Psalm 137* for Northeastern Records and Donald Martino's *Seven Pious Pieces* for New World Records.

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John Oliver, Conductor

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Margaret Aquino
Stawn Barber
Ingrid Bartinique
Michele M. Bergonzi
Cathy E. Carberry
Susan Cavalieri
Nancy H. Chittim
Bonita Ciambotti
Joanne L. Colella
Margo Connor
Mary A.V. Crimmins
Helen Eberle Daly
Lou Ann David
Suzanne T. Dobson
Jeanne Duffy
Rebecca Shellman Flewelling
Amy G. Harris
Cecile A. Hastie
Lois Hearn
Lisa Heisterkamp
Paula J. Jacobson
Christine M. Jaronski
Anne M. Keaney
Kathryn Komidar
Eve Kornhauser
Patricia Mitchell
Betsy Moyer
Annette L. Murphy
H. Diane Norris
Fumiko Ohara
Kristen M. Peterson
Jennifer M. Pigg
Charlotte C. Russell Priest
Lisa Saunier
Joan Pernice Sherman
Bernadette Yao

Mezzo-sopranos

Maisy Bennett
Karen Bergmann
Christine Billings
Sharon R. Brown
Ann Caradonna
Arnalee Cohen
Ethel Crawford
Catherine Diamond
Sara Dorfman
Patricia V. Dunn
Kitty DuVernois
Mary F. Ellis
Dorrie Freedman
Dorrie Fuchs
Irene Gilbride
Donna Gonzalez-Velasco
Donna Hewitt-Didham
Leah Jansizian
Suzanne D. Link
Gale T. Livingston
Dorothy W. Love
April Merriam
Vanessa M. Ovian
Ellen D. Rothberg
Deborah Ann Ryba
Linda Kay Smith
M.K. Kamala Soparkar
Julie Steinhilber
Helen T. Taylor
Judith Tierney
Lorraine Walsh
JoAnne Warburton-Russell

Tenors

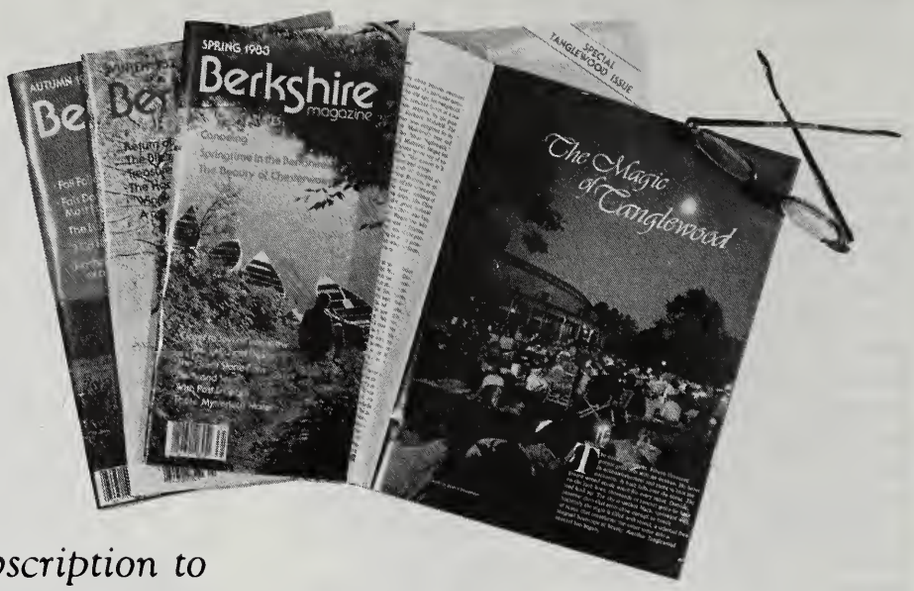
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Ralph A. Bassett
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Reginald Didham
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Dwight E. Porter
Peter Pulsifer
David A. Redgrave
Robert D. Ruplenas
Barry Singer
Terence Stephenson
Mark Wilson
R. Spencer Wright

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J. Barrington Bates
Daniel E. Brooks
James W. Courtemanche
Agostino M. DeBaggis
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Roger Grodsky
Mark L. Haberman
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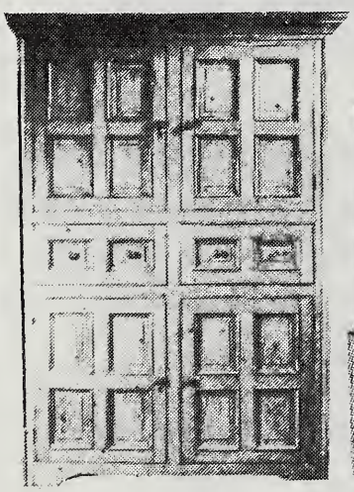


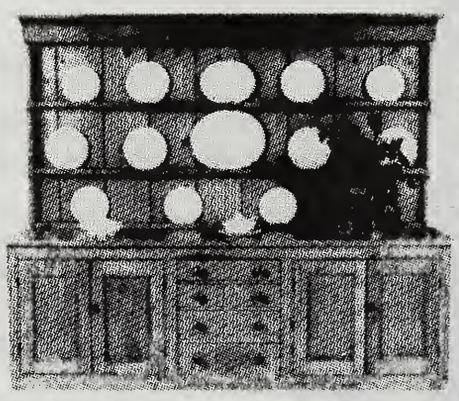
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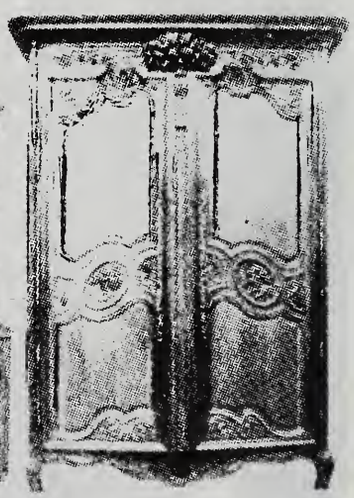
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Alastair Hume, countertenor
Bill Ives, tenor
Anthony Holt, baritone
Simon Carrington, baritone
Colin Mason, bass

I

Fugue Sandwich	Richard Manners
All About Kern	arr. Gunther Schuller

II

A Madrigal History Tour

La tricotea Samartin	Anonymous
Ach, Elslein	Ludwig Senfl
Bonjour, bonjour	Orlando di Lasso
Tan ta ra, cries Mars	Thomas Weelkes
Languisce al fin	Carlo Gesualdo
Il gioco di Primiera	Alessandro Striggio

III

Sir Aglovaile and the Ghost-Girl	Paul Drayton

INTERMISSION

IV

Sir Harry North's Last Case	Music: Carl Davis Words: William Rushton

V

Arrangements in Close Harmony

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Notes

Richard Manners (b. 11 February 1941) is an American composer who lives in Chicago; his *Fugue Sandwich* is a sprightly concert opener originally written for a group of studio musicians in Chicago and then expanded for the King's Singers in 1984.

Gunther Schuller (b. 1925) made his arrangement of Jerome Kern tunes—*All About Kern*—for the King's Singers in celebration this year of the 100th birthday of the man who almost single-handedly created the modern American musical theater and who, over the space of thirty-five years, composed some of the greatest songs of that tradition.

The madrigal is, as Simon Carrington has noted, "perhaps the most satisfying form of music ever devised for recreational singing." From their founding the King's Singers have performed many examples of the rich repertory of madrigals and related vocal ensemble works from the sixteenth century. The group to be performed here has been drawn from the repertoire presented in the BBC Television series "The King's Singers' Madrigal History Tour."

The madrigal tradition began in Italy in the 1520s and spread rapidly, through publication in the ensuing decades, all over Europe. The first published madrigal collections revealed an avid market of literate and sophisticated people who relished the fashionable pastime of singing settings of poems about life and love. Though some madrigals were written for use on the stage (the earliest examples include music for Machiavelli's comedy *The Mandrake)*, most of them were intended for private music-making in the home, with little or no audience and everyone present taking part. Each vocal line became equally important, so that no one with the necessary ability needed to feel left out at after-dinner entertainments.

Composers from Spain, Germany, and France and eventually England and Scandinavia traveled to Italy to learn or obtain published music to study, adapting the style of the madrigal to their own vernacular poetry. The brief "Madrigal History Tour" takes us through many of the countries where madrigalesque composition was enjoyed and illustrates various approaches to the genre, ranging from the folk-song style to the severely learned, from the lightest parody to the most impassioned despair, from simple tunefulness to chromatic harmonic complexities, from elegant courtliness to utter frivolity. One of the latest works in the group, Striggio's *Il gioco di Primiera* ("The game of Primiera"), is a small-scale madrigal comedy with intimations of a plot that are realized in the King's Singers' dramatized performance. The English composer Thomas Morley outlined, in his much-quoted book, *A Plaine and Easie Introduction to Practicall Musicke*, the qualities appropriate to both composers and performers of madrigals. They should be of "an amorous humour . . . sometimes wanton, sometimes drooping, sometimes grave and staid . . . and the more variety [they] show the better [they] shall please." Texts and translations for the madrigals begin on page 6.

Paul Drayton composed *Sir Aglovaile and the Ghost-Girl* for the King's Singers in 1977 on a commission by the Abbotsholme Arts Society with funds provided by Marling Industries. The composer has provided the following account of his "melodrama for six voices":

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> I have had in mind for some time the idea of setting the curiously haunting story which is told in simple ballad form in the novel *Phantastes* by George Macdonald. This book was the first of Macdonald's two fantasy-novels. It appeared in 1858, eight years after he gave up being a Congregational minister at the age of 26, and it predates by several years the well known early works of fantasy by Lewis Carroll, William Morris, Lord Dunsany, and others. His "faerie romances" must have played an important part in moulding the style of later invented mythologies by C.S. Lewis and J.R.R. Tolkien, and his originality has been hailed by W.H. Auden. The hero of *Phantastes*, a journeying figure in the tradition of Bunyan's Pilgrim, hears the story of Sir Aglovaile sung by a benign old woman with whom he takes refuge.

The text of *Sir Aglovaile and the Ghost-Girl* begins on page 10.

Carl Davis is an English composer best-known for his work in films and television scoring. With librettist William Rushton, he wrote the "detective opera in three acts" *Sir Harry North's Last Case* for the King's Singers to premiere at the Cheltenham Festival in July 1974. The work was originally entitled *"Covetousness,"* referring to one of the "Seven Deadly Sins." The composer has commented,

> I enjoy the King's Singers' flair for comedy and thought they would enjoy being placed inside an Edwardian thriller. After performing myself on a BBC television series with William Rushton, I asked him if he would like to collaborate with me in such a project, and together we evolved the 'detective opera.' Is it the first of its kind? My research consisted of reading a Donford Yates and seeing two Marx Brothers films. The result—*Sir Harry North's Last Case.*

The final group of any King's Singers concert consists of a varied selection of arrangements in close harmony, drawn from the lighter side of the repertoire. The selection might consist of anything from arrangements of folk songs and spirituals to standard evergreens and contemporary pop material. Such introductions as are necessary will be made from the stage.

— Steven Ledbetter

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A Madrigal History Tour

La tricotea
[Much of this text is nonsense verse, though it is, clearly enough, a bawdy drinking song.]

La tricotea
sa Martin la vea.
Abres un poc
al agua y senalea.
La bota senbra tuleta,
la senal d'un chapiré.
Ce que te gus per mundo spesa.
La botilla plena,
dama, qui maina,
cerrali la vena.
Orli, cerli, trun, madama,
cerlicer, cerrarli ben,
botr'ami contrari ben.
Niqui, niquidon,
formagidon, formagidon.
Yo soy monarchea
de grande nobrea.
Dama, por amor,
dama bel, sé mea;
dama, yo la vea.

Yo é clavar el molin
y untar el batan.
No me des pan
nin torresne de tosin.
La bota . . .
formagidon, formagidon.
De vos haré bisona
qu'en tota Borgona
non trobeis otro mi par;
dama bel, sé mea;
dama, yo la vea.

La Tricotea,
St. Martin wants to see her.
Open up a little . . .

The wineskin seems to have dried up,
a hellish sign.
All the world likes
a full bottle,
my lady . . .

Orli, cerli, trun, my lady,
close up, close up well,
you'll find me a good friend . . .

I am a monarch
of great renown.
My lady, for love's sake,
lovely lady, be mine;
my lady, I want to see you.

I'll spin and
grease the mill.
Don't give me any bread
or bacon.
The wineskin . . .

I'll give you new life
so that in all Burgundy
you'll find none to equal me;
lovely lady, be mine;
my lady, I want to see you.

—anonymous

Ach, Elslein

[He:]
Ach Elslein, liebes Elslein mein,
wie gern wär ich bei dir;
So sein zwei tiefe Wasser
wohl zwischen dir und mir.

[She:]
Das bringt mir grossen Schmerzen,
Herzallerliebster G'sell,
Red' ich von ganzem Herzen
Hab's für gross Ungefäll.

[He:]
Hoff', Zeit werd' es wohl enden,
Hoff', Glück werd' kommen drein,
Sich in all's Güts verwenden,
Herzliebstes Elselein.

—anonymous

Ah, little Elsa

Oh, little Elsa, my dear little Elsa,
how I wish I were with you,
but two deep bodies of water
lie between you and me.

That brings me great pain,
my dearest and most loved boy,
I say with all my heart
that it is a great sorrow to me.

I hope time will end it,
I hope happiness will come
and make everything turn out well,
my dearest little Elsa.

Bonjour: et puis, quelles nouvelles?

Bon jour; et puis, quelles nouvelles?
N'en saurait-on de vous avoir?
S'en bref ne m'en faites savoir,
J'en ferai de toute nouvelles.
Puis que vous êtes si rebelles,
Bon vêpre, bonne nuit, bon soir,
bon jour.

Mais si vous cueillez des groiselles,
Envoiez m'en! Car, pour tout voir,
je suis gros: Mais c'est de vous voir
quelque matin, mes damoiselles!
Bon jour, bon jour!

—Clement Marot

Good day; so what's the news?

Good day; so what's the news?
Shouldn't I get some from you?
If you don't tell me quickly,
I'll make some news myself.
Well, since you are so stubborn,
good vespers, good night, good evening,
and good day.

But if you gather some currants,
bring some to me, for I am eager
to see everything: especially to see
you some morning, dear maidens!
Good day, good day!

Tan ta ra, cries Mars

Tan ta ra ran tan tant,
cries Mars on bloody rapier.
Fa la fa la fa la fa la
cries Venus in a chamber.
Toodle loodle, toodle loodle loo,
cries Pan that cuckoo
with bells at his shoe
and a fiddle, too.
Ay me, but I alas lie weeping,
for death hath slain my sweeting,
which hat my heart in keeping.

—Thomas Weelkes

Languisce al fin

Languisce al fin chi da la vita parte
E di morte il dolore
L'affligge si che in crude pene more.
Ahi, che quello son io,
Dolcissimo cor mio,
Che da voi parto e, per mia crudel sorte,
La vita lascio e me ne vado a morte.

—anonymous

Languishes at the end

He who parts from life languishes at the end,
and the torments of death
afflict him such that he dies in cruel pain.
Ah, it is I myself,
oh my sweetest heart,
who part from you and by my cruel fate
depart from life and go forth to death.

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Al vag'e incerto gioco di primiera

chi vuol giocar dui scudi per piacere,
trov'il denaro e pongasi a sedere.
Siamo qui in cinque.
O la, ragazzo, presto arreca qui le carte!
Ecco le qui signor polit'e belle.
Mescolatele a un tratto
e poi faccia a chi tocc'il primo sette.
con patto che si faccia al perditore
una dolce e solenne trombettata.
Facciasi; hor date fuor
di che caviamo de grossi,
E'l grosso istesso il vada sia.
Passa; vad'il mio grosso, il voglio.
Ed io entro, datemi quattro.
I scarto; primiera aggio scartato.

Mal aggia chi di quella fu inventore.
Mi gioca tutto questo,
E a me gioca'l mio resto.
Passate; passa a monte.
Vada il resto mio.
Il voglio; il vogl'anch'io.
Tutti scartiam, vo a flusso—
Ed io a primiera cinquanta.
Chi ha piu punto è vincitore.
Voglio far manco;
No, faro primiera,
Fatel'a piacer vostro.
Eccola quivi.
Ventura che siam vivi.
Vo a flusso.
Che volete che facciamo?
Nulla; tirate suso.
Faro flusso.
Non vel vieto, su presto.
Adagio un poco.
Che dite?
Non m'avete inteso ancora.
Hai piedi; potran gir.
Eccovi flusso.
Cancar'a flusso
E alla primier'insieme.
Ahi! putanazza sorte,
Ahi! ciel traverso,
Ahi! carte ladre.
Fatte ch'io fo buono.
Non, no, no, no, no, no.
Facciasi prima al perditor
del resto la stampita,
Facciasi allegramente,
Tipi tipi tap . . .

— *anonymous*

The game of Primiera

Whoever wants to play the delightful and
game of primiera,
ante up: two *scudi,* please;
find the money and sit down.
There are five of us here.
Hey, boy! Bring the cards, quick!
Here they are, sir, nice and clean.
Shuffle them up
and let the dealer turn up the first seven,
it being agreed that the loser
will recieve a sweet and solemn Bronx cheer.
Let's go; now give us a chance
to win some *grossi,*
and a *grosso* is exactly what I bet.
Pass; I'll bet my *grosso,* I want to.
I'm in—give me four!
I'm discarding—I threw out a *primiera* [a
hand]!
Damn the man who invented this game!
I'm betting all this.
And for me, bet everything I have left.
Pass; start over again.
I'm risking all I have left.
I'm in. So am I.
Let's all discard. I've almost got a flush!
And I a fifty-point *primiera.*
The one with the most points wins.
I want to pass.
No, I'll make a *primiera.*
Well, go on and do it.
Here it is.
Lucky we're still alive!
I'm going for a flush.
What do you expect us to do?
Nothing; draw.
I'll get a flush!
I'm not stopping you; hurry up!
Hold it a minute.
What did you say?
You didn't understand me yet.
You have feet; they can walk.
Here is my flush!
A pox on the flush,
and on *primiera* as well!
Ah, strumpet fate!
Ah, inimical heaven!
Ah, thieving cards!
Please let me win!
No, no, no, no, no, no.
Meanwhile, let us first dance a *stampita*
for the loser,
let us dance it gaily,
tipi, tipi, tap . . .

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SIR AGLOVAILE AND THE GHOSTGIRL

Sir Aglovaile through the churchyard rode:
Sing, All alone I lie:

Little recked he where'er he yode.
All alone, up in the sky.

Swerved his courser, and plunged with fear;
All alone I lie:
His cry might have wakened the dead men
All alone, up in the sky.

The very dead that lay at his feet,
Lapt in the mouldy winding sheet.

But he curbed him and spurred him, until he stood
Still in his place, like a horse of wood,

A ghost grew out of the shadowy air,
And sat in the midst of her moony hair.

In her gleamy hair she sat and wept;
In the dreamful moon they lay and slept;

The shadows above, and the bodies below,
Lay and slept in the moonbeams slow.

And she sang like the moan of an autumn
Over the stubble left behind:—

'Alas, how easily things go wrong!
A sigh too much, or a kiss too long,
And there follows a mist and a weeping rain,
And life is never the same again.

'Alas, how hardly things go right!
'Tis hard to watch in a summer night,
For the sign will come, and the kiss will stay,
And the summer night is a winter day.'

'O lovely ghost, my heart is woe,
To see thee weeping and wailing so.

'O lovely ghost,' said the fearless knight,
'Can the sword of a warrior set it right?

'Thine eyes they fill me with longing sore,
As if I had known thee for evermore,

'O lovely ghost, I could leave the day,
To sit with thee in the moon away,

'If thou wouldst trust me, and lay thy head
To rest on a bosom that is not dead.'

The lady sprang up with a strange ghost cry,
And she flung her white ghost-arms on high;

And she laughed a laugh that was not gay,
And it lengthened out till it died away;

And the dead beneath turned and moaned,
And the yew-trees above they shuddered and groaned.

'Will he love me twice with a love that is vain?
Will he kill the poor ghost yet again?

'When my baby died, my brain grew wild.
I awoke, and found I was with my child.'

'If thou art the ghost of my Adelaide,
How is it? Thou wert but a village maid.

'And thou seemest an angel lady white,
Though thin, and wan, and past delight.'

'Thou seest that Death for a woman can
Do more than knighthood for a man.'

'But show me the child thou callest mine.
Is she out tonight in the ghost's sunshine?'

'In St. Peter's Church she is playing on,
At hide-and-seek with Apostle John.

'When the moonbeams right through the window
Where the twelve are standing in glorious show.

'She says the rest of them do not stir,
But one comes down to play with her.

'Then I can go where I list, and weep,
For good St. John my child will keep.'

'Come if thou carest, and sit by my side:
But do not touch me, or woe will betide.

All the night long, till the cock crew loud,
He kneeled by the lady, lapt in her shroud.

And what they said, I may not say:
Dead night was sweeter than living day.

How she made him so blissful glad
Who made her and found her so ghostly sad,

I may not tell; but it needs no touch
To make them blessed who love so much.

'Come every night, my ghost, to me:
And one night I will come to thee.

And this is how Sir Aglovaile
Often walked in the moonlight pale.

And oft when the crescent but thinned the gloom.
Full-orbed moonlight filled his room:

And through beneath his chamber door.
Fell a ghostly gleam on the outer floor:

And they that passed, in fear averred
That murmured words they often heard.

Twas then that the eastern crescent shone
Through the chancel window, and good St. John

Played with the ghost-child all the night,
And the mother was free till the morning light,

And sped through the dawning night, to stay
With Aglovaile till the break of day.

And their love was a rapture, lone and high,
And dumb as the moon in the topmost sky.

One night Sir Aglovaile, weary, slept,
And dreamed a dream wherein he wept.

He woke—beside him the ghost-girl shone
Out of the dark: 'twas the eve of St. John.

He had dreamed a dream of a still, dark wood.
Where the maiden of old beside him stood:

But a mist came down, and caught her away,
And he sought her in vain through the pathless day,

Till he wept with the grief that can do no more,
And thought he had dreamt the dream before.

From bursting heart the weeping flowed on;
And lo! beside him the ghost-girl shone;

Shone like the light on a harbor's breast,
Over the sea of his dream's unrest:

Shone like the wondrous, nameless boon,
That the heart seeks ever, night or noon:

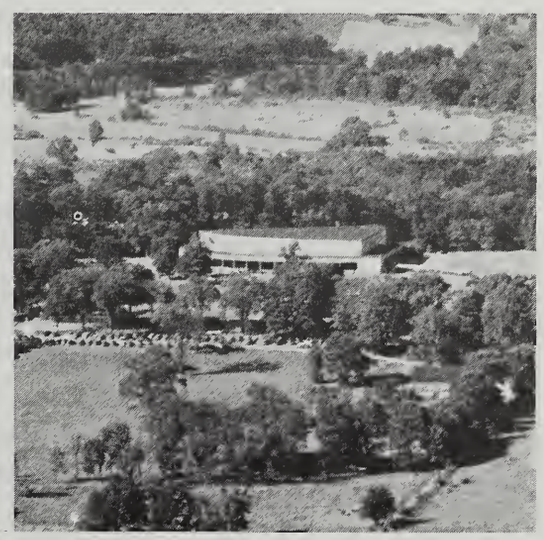
Warnings forgotten, when needed most,
He clasped to his bosom the radiant ghost.

She wailed aloud, and faded, and sank,
With upturned white face, cold and blank,

In his arms lay the corpse of the maiden pale,
And she came no more to Sir Aglovaile.

Only a voice, when winds were wild.
Sobbed and wailed like a chidden child:—

'Alas, how easily things go wrong!
A sigh too much, or a kiss too long,
And there follows a mist and a weeping rain,
And life is never the same again.'





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Thursday, 4 July at 8:30

BOLCOM and MORRIS
Joan Morris, mezzo-soprano
William Bolcom, pianist

An Evening of "Standards & Rarities"

Miss Morris and Mr. Bolcom will announce the program from the stage.

There will be one intermission.

Baldwin piano

Notes

The musical theater has always been a source of hit tunes, whether the theater in question is an opera house at the heart of an empire or a cozy vaudeville stage in the suburbs. Papageno's bird-catcher song in *The Magic Flute*, Gilbert and Sullivan's "Tit-willow" in *The Mikado*, and Stephen Sondheim's "Send in the clowns" in *A Little Night Music* all have in common the fact that their road to popularity began with an actor singing in the theater. The character and the dramatic situation combined with melody, harmony, and lyrics to give each song a particular color and flavor so that it would latch on to the memory of the listener. Later a hit song would be sung outside the context of the show—in clubs, cabarets, and concerts, even casually in the home for the entertainment of the singer alone. But by then it was already on the way to joining that great body of theatrical and popular songs that have become part of our tradition, almost a folk music, songs that we have known from childhood, that are so much a part of our background that we almost forget to pay attention to them.

The American musical theater has been singularly rich in song literature, particularly from the last quarter of the nineteenth century, when the popularity of European operettas by Offenbach, Strauss, Suppé, and Gilbert and Sullivan spawned American imitators. American operettas—often a musical amalgam of Vienna and London—produced hit songs by composers like John Philip Sousa *(El Capitan)*, Reginald DeKoven *(Robin Hood)*, and Victor Herbert *(The Fortune Teller, Babes in Toyland, Mlle. Modiste, Naughty Marietta*, and many others). Most of these shows were set in some Ruritanian never-never-land and involved the romantic difficulties caused by the potential misalliance of princes and chambermaids.

But a new group of composers, starting at the turn of the century, created songs that got away from some of the stereotypes of operetta and wrote for the broader general audience. Some of them, like George M. Cohan, who wrote both

words and music, were inspired by the everyday life and language that he heard all around him. His lyrics were fast and slangy, filled with a real American zip. Irving Berlin, too, who immigrated from Russia as a small child, grew up to create tunes and lyrics that reflected common life and common aspirations of millions of his fellow citizens. Jerome Kern, arguably the most original popular composer of the whole generation, had the good fortune to work with witty lyricists like Guy Bolton and P.G. Wodehouse in crafting shows of such originality that they inspired a whole new generation of artists—including Richard Rodgers and George Gershwin—to write for the musical theater.

At the same time that Cohan, Berlin, and Kern were working in the mainstream theater, a new stream of musical influence was coming from prodigiously talented—but still underappreciated—black composers, such as Scott Joplin, whose ragtime hit "Maple Leaf Rag" made syncopation forever a central part of American popular music, and Eubie Blake, a classic ragtimer, theater composer, and great songwriter who lived long enough (unlike Joplin) to enjoy his success in the ragtime revival of his last years. Ragtime led gradually to jazz, and jazz in its turn produced such great songwriters as Hoagy Carmichael, whose music has an easy swing that can only come from a man with jazz in his soul. Many of the greatest of the popular songwriters were poor immigrants who grew up on the Lower East Side of New York—but there were some like Cole Porter, an aristocrat from Indiana, born to wealth and ease, but marked with a prodigious talent second to none for both lyrics and music.

Each generation of American songwriters has captured something of the spirit of the nation in words and music that we have taken to our hearts. Even today, though popular musical styles have changed drastically in the last generation—to say nothing of a century!—creative spirits still capture our attention and our hearts by successfully capturing some element of the human experience in that fragile but powerful combination of words and music that is the popular song.

—Steven Ledbetter

"YANKEE DOODLE BLUES"

George Gershwin composed this early song in 1922 to lyrics by Irving Caesar and B.G. deSylva, with whom he worked before beginning his lifelong collaboration with his brother Ira. Since today happens to be the ninetieth birthday of Irving Caesar (who also wrote the lyrics for Gershwin's *"Swanee"* and Vincent Youmans' *"Tea for Two"*,) the audience will be invited to celebrate in the singing of the final chorus:

There's no land as grand as my land,
From California to Manhattan Isle,
North and South my sunny skyland,
I love every mile!
When I hear "Yankee Doodle,"
That melody keeps ringing in my ear;
"Yankee Doodle,"
That melody makes me stand right up and cheer,
"I'm coming!"
U.S.A. I'll say I love you,
Make me lose those YANKEE DOODLE BLUES!

Weekend Prelude

Friday, 5 July at 7

PETER SERKIN, piano

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

STRAVINSKY	Serenade in A	
		Hymne
		Romanza
		Rondoletto
		Cadenza Finala
MOZART	Piano Sonata in F, K.547a	
		Allegro
		Rondo: Allegretto
MOZART	Piano Sonata in B-flat, K.570	
		Allegro
		Adagio
		Allegretto

Peter Serkin plays the Steinway piano.

Week II

Notes

Despite the fact that he always composed at the piano so as to maintain the closest possible contact with what he called *"la matière sonore,"* **Stravinsky** actually wrote a fairly small amount of music for that instrument, and much of what he did write was intended for the practical purpose of providing him with his own recital material (since he could make a surer income as a composer who played the piano than simply as a composer). The idea for the Serenade in A grew out of a recording contract that he made during his first American tour in 1925. In those days, of course, records were still played at 78 rpm and were limited to about four minutes per side. Longer movements had to be abridged or split up over several discs. It occurred to Stravinsky to compose a piano piece precisely designed for recording; the result was his Serenade in A, each of the four movements being planned to fill one side of a ten-inch record. The title Serenade is designed to evoke memories of the eighteenth century. Each movement has its own musical and pianistic character, showing an imaginative range of keyboard texture and timbre.

During his Viennese days, **Mozart** earned a good part of his living as a piano teacher, mostly of the daughters of the nobility or of wealthy merchants, who found that musical talents were a useful way to attract a husband. During the summer of 1788 (the same period in which he composed his last three sym-

phonies in a period of about six weeks), Mozart wrote several compositions "for beginners," clearly intended for the use of his pupils. One was the famous piano sonata in C major, K.545, the best-known of his "student" works, completed on 26 June 1788; by 10 July he had also composed a sonata for violin and piano, also "for beginners," this time in F major, K.547. For some reason never explained, Mozart decided to turn one movement from each of these pieces into a new composition. At some time, probably soon after finishing K.547, he took its second movement, rewrote it for solo piano, and then added the finale of K.545 transposed to the key of F. It was believed for a time that the arrangement might have been done by someone other than Mozart (for which reason the work was pushed into the *"Anhang"* ("Supplement") of Köchel's catalogue as K.Anh.135. But all of the changes made during the process of adaptation so clearly reveal the hand of a master that it is hard to imagine anyone other than Mozart thinking of them.

About six months later—in February 1789—Mozart wrote another sonata that was not large in size, but was surely *not* intended "for beginners." It is one of those late works of Mozart that seem so pellucid on the surface, though they conceal gems in the depths. Alfred Einstein considers it "perhaps the most completely rounded of them all, the ideal of his piano sonata," whether in the charming opening movement, the first theme of which returns as part of a two-pronged second theme conceived in an easygoing counterpoint, or in the chromatic expressiveness of the Adagio, or yet the wit of similar chromatic gestures in the final Allegretto.

—Steven Ledbetter

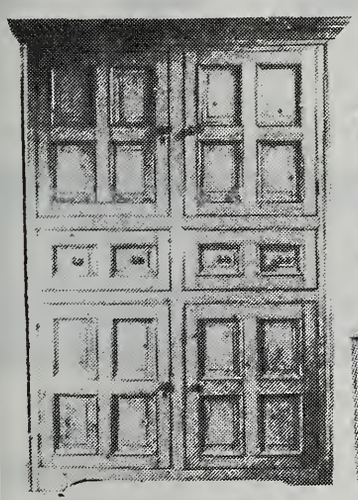
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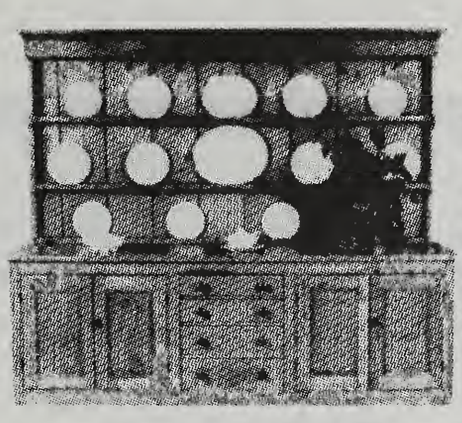
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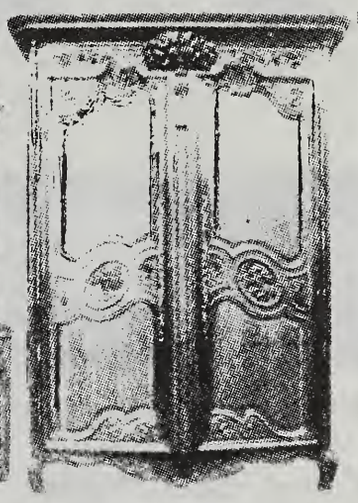
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BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA Music Director

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

Friday, 5 July at 9

SEIJI OZAWA conducting

SCHUMANN — Symphony No. 3 in E-flat, Opus 97, *Rhenish*
- Lebhaft (Lively)
- Scherzo: Sehr mässig (Very moderate)
- Nicht schnell (Not fast)
- Feierlich (Solemn)
- Lebhaft

INTERMISSION

MOZART — *The Marriage of Figaro*, K.492
- Overture
- "Porgi amor"
- "Dove sono"

KIRI TE KANAWA, soprano

RAVEL — *Alborada del gracioso*

CANTELOUBE — *Songs of the Auvergne*
- Lou coucut
- Uno jionto pastouro
- Malurous qu'o uno fenno
- Brezairola
- Lo fiolairé
- Lou boussu
- Baïlèro

KIRI TE KANAWA

Please do not take pictures during the concert. Flashbulbs, in particular, distract the musicians and other members of the audience.

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Baldwin piano

NOTES

Robert Schumann
Symphony No. 3 in E-flat, Opus 97, *Rhenish*

Robert Alexander Schumann was born in Zwickau, Saxony, on 8 June 1810 and died in Endenich, near Bonn, on 29 July 1856. He composed his E-flat symphony (published as the Third, though it was fourth in order of conception) in Düsseldorf between 2 November and 9 December 1850 and conducted the first performance in Düsseldorf on 6 February 1851. The nickname Rhenish *was used by Schumann in casual reference to the work, though he did not attach it to the published score. The symphony received its first American performance in New York on 2 February 1869, with Theodor Eisfeld conducting the Philharmonic Society. The score calls for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, three trombones, timpani, and strings.*

Schumann's biography has many pages detailing periods of mental instability, attempted suicide, and eventual madness. But the picture was never entirely devoid of a bright side, and when Schumann was feeling well, he composed with an energy, a richness of imagination, and a sheer speed that is little short of astonishing. The *Rhenish* Symphony is a case in point. The Schumann family had spent the last half of the 1840s in Dresden, a city that was musically conservative and rather dull (the golden years of the Dresden opera and its series of Richard Strauss premieres were a half century in the future). After five years there, Schumann had few real friends and no official recognition. Despite a prolific spell now and then during that period, composition was often difficult, and he nearly gave up work on large-scale instrumental forms. In November 1849 he was approached with the suggestion that he apply for the soon-to-be-vacant directorship of the municipal orchestra in Düsseldorf. After temporizing for a time and looking for something closer to Dresden, Schumann finally accepted the post and moved to Düsseldorf with his family at the beginning of September 1850.

Almost immediately he returned to composing for orchestra. His mood must have been brighter than it had been for a long time, since his work proceeded smoothly and with almost effortless ease. He began a cello concerto on 10 October, completed a sketch before the week was out, and finished the full score in another week! On 2 November, barely a week after finishing the concerto, he began work on his Third Symphony. Again progress was rapid. Despite the interruption of a visit to Cologne, he completed the sketch of the first movement in a week, had worked out the scherzo by 29 November, and completed the entire score by 9 December! The character of the music, too, bespeaks a new warmth and positive outlook in Schumann's life. It is brimming with energy and color.

The familiar nickname of the symphony invites the listener to imagine all sorts of images of the mighty Rhine, its scenery, its legends, and its history. But Schumann himself never specified a program, and in the fourth movement, which originally bore a hint as to its inspiration, Schumann suppressed even that hint from publication. More important, though, is the fact that this symphony finds Schumann at the height of his powers, producing a first movement that is quite likely his finest single symphonic achievement. The whole work suggests vast open spaces and stretches of time, though, oddly enough, the *Rhenish* actually *feels* to be about the same length as Schumann's other symphonies—and this

despite the fact that it consists of five movements rather than four.

The very opening has a magnificent breadth brought about by presenting what sounds like a theme in a slow 3/2 meter, though by the end of the first phrase the 3/2 melts into a whirling waltz apparently at double speed. The extension of the opening sentence develops that characteristic broad rhythm with a new, faster idea, in a carefully planned dialogue that cadences finally in a tender contrasting theme. More than one commentator has noted the wonderful continuity of Schumann's thought in this movement, more logical and inevitable than ever before, and compared it to the similar character of Beethoven's symphony in E-flat, the *Eroica*, which evidently stands godfather to this Romantic offspring. The development section of the first movement draws upon all the material that has been heard before, worked out in a grand harmonic arc. Eventually Schumann begins a dominant pedal for the extended build-up to the thrilling moment of recapitulation, in full orchestral splendor, with the four horns sounding the theme in unison along with the flutes and violins. A new idea enlivens the energetic coda.

The second movement is called a "scherzo," but the tempo marking *"Sehr mässig"* ("Very moderate") belies that title. It suggests rather a slow country dance of the *Ländler* type, and the tunes just might be drawn from the wealth of German folk song, though they are really Schumann's own, composed in homage to that rich body of song that was such a fundamental part of his musical heritage. In its formal pattern, too, the movement is not a simple scherzo, which usually followed a simple ABA design. This one seems to combine that basic pattern with elements of variation form and of sonata development.



The third movement is a rather short slow movement, though it is filled with intimate musical poetry in gentle melodic ideas that run throughout, a vein of Schumann's musical thought that is especially characteristic in certain of the songs and selected pages of the piano works. Here Schumann's innermost warmth fills the entire movement from beginning to end.

Shortly after arriving in Düsseldorf, Robert and Clara Schumann traveled down the Rhine to Cologne, where they witnessed the enthronement of the Cardinal Archbishop Geissel on 30 September 1850, and where Robert was especially impressed by the gigantic Gothic cathedral, then still unfinished after centuries of construction. When writing his E-flat symphony, Schumann recalled the experience musically in the fourth movement (really a self-sufficient introduction to the finale), which he labeled "In the character of a solemn ceremony," though he later withdrew even this much of a programmatic hint. It is rich with the sounds of trombones in elaborate contrapuntal lines, using devices learned during Schumann's lifelong study of Bach but distilled through his own Romantic personality into something utterly individual and bearing no trace of the academy about it. The polyphonic edifice, with its learned techniques of canon, augmentation, and diminution, provides a splendid foil to the bustle and energy of the real finale, in which, before the end, palpable references to the polyphonic theme of the fourth movement—now in the major mode—and the very opening of the symphony sum up the musical world of Schumann's Rhine valley.

— Steven Ledbetter

Wolfgang Amadè Mozart
Overture to *The Marriage of Figaro*, K.492
Arias from *The Marriage of Figaro*, K.492

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè about 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He began his opera, Le nozze di Figaro (The Marriage of Figaro), *on a libretto by Lorenzo da Ponte, about October 1785 and completed it on 29 April 1786; the first performance took place in the Burgtheater in Vienna on 1 May 1786. The overture is scored for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings. The two arias to be performed here are those of the Countess.* "Porgi amor" *opens the second act; it is scored for pairs of clarinets, bassoons, and horns, plus strings.* "Dove sono" *appears late in the third act; its scoring is the same except that two oboes replace the clarinets.*

Mozart's three great Italian comic operas to librettos by Lorenzo da Ponte are all different from one another, but they all share the composer's extraordinary dramatic insight into human emotion and human weakness. It is an understanding that allows the composer to create human beings, even of characters that in other hands might only be cardboard stereotypes, and to reveal their hurts and their humanity even in scenes that make us laugh at their foibles or sympathize with their sorrows.

The first of these three operas daringly drew its libretto from a French comedy that had been banned from Vienna for political reasons. Beaumarchais's *Le Mariage de Figaro,* produced in 1784, had shown a wisecracking servant who managed

to foil his master's nefarious design on the servant's bride-to-be. In outline it was not greatly different from any number of stylish comedies of the day, but Beaumarchais's characters were far more politically outspoken than had been the case in earlier comedies, and the implications of the drama discomfitted aristocrats and crowned heads—especially since only the year before a great colonial empire, England, had lost a war to rebellious colonists on the other side of the ocean, ushering in a generation in which kings sat uneasily on their thrones. Da Ponte took great pains to reassure the governmental censors that his adaptation had removed anything that might be politically untoward. There are commentators who insist that Mozart's music expresses the feelings of the common people far more daringly than any writer could have used in that day—but, of course, the censors couldn't read music and were quite incapable of guessing its effect on an audience.

Mozart took Lorenzo da Ponte's adaptation of Beaumarchais's comedy and converted it into one of the great human stories of the musical theater. The characters live in their music as few characters in any opera. They experience "a crazy day" (to translate the subtitle given both the original play and its operatic version) in which true love triumphs over lechery, but not without ambiguity or ambivalence, and not before we have laughed at delightful scenes of comic invention and sympathized with near-heartbreak. The overture, which was written last (just two days before the premiere), does not quote any material from the opera at all, but its brilliance and non-stop hustle sets the emotional tempo for the "crazy day" to follow.

Few characters in the entire history of opera are as moving and as memorable as the unhappy Countess in *Figaro*. This very Countess had once been the lighthearted Rosina who had married her beloved Count at the end of an earlier play turned into an opera, *The Barber of Seville*. Now, years later, she is painfully aware that her husband no longer loves her and that he has taken to seeking amorous conquests on all sides. The most recent object of his fickle affections is her chambermaid Susanna, who is about to marry the Count's manservant Figaro, though the Count hopes to win Susanna's acquiescence to his own wishes before the ceremony takes place.

All this has been set before the audience in the first act of Mozart's opera. Mozart and da Ponte made one striking change in the dramatic exposition of the first act, as compared to Beaumarchais's French comedy: Beaumarchais had introduced the Countess along with the other principal characters in his first act. But Mozart knew that the appearance of this noble woman, upon whose love hinges the entire outcome of the drama; would be far more effective if withheld until the beginning of the second act. By having her appear, with a direct and heartfelt musical utterance of her sorrow, at the moment the second-act curtain rises, Mozart makes of the Countess one of his great dramatic creations. The effect is only enhanced by the utter simplicity of the music she sings. Here there are no sweeping rhetorical gestures, no dramatic outbursts of vocal pyrotechnics—only the straightforward expression of the feelings of a supremely unhappy woman.

The Countess's other major solo moment in the opera comes in the third act, when she and Susanna have determined to play a trick on the Count. Susanna will seem to agree to an assignation in the garden that night, but it will be the Countess who will show up, dressed in her maid's clothes. Though she is unsure as to how her husband—a jealous and sometimes violent man—will react to this

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trick, she feels it is the only way to make him forcibly aware of how his actions have shamed her. (And, of course, she has as yet no inkling of the complications that will ensue in the nocturnal garden in just a few hours.) Once again Mozart has created music that captures first the nostalgic recollection of vanished joys in the earliest days of their love, and then the supreme confidence and hope that those days may be recaptured. After we hear this aria, we can see how the Countess, in the last pages of the opera, can forgive her penitent husband in music of almost heavenly tranquility.

In the four acts of Mozart's opera, the Countess has only these two arias (though she appears in a number of ensembles). Yet these arias so completely convince us of the steadfastness of her love that they deepen and enrich all of the goings on in the "crazy day."

— S.L.

Porgi, amor

Porgi, amor, qualche ristoro
Al mio duolo, a' miei sospir,
O mi rendi il mio tesoro,
O mi lascia almen morir.

Pour, O Love, some consolation
on my grief, on my sighs;
either return my beloved to me,
or let me die.

E Susanna non vien! . . . Dove sono

E Susanna non vien! Son ansiosa
Di saper come il Conte
Accolse la proposta. Alquanto ardito
Il progetto mi par; e ad uno sposo
Sì vivace e geloso . . .

Still Susanna doesn't come! I am anxious
to learn how the Count
received the proposal. The project strikes
me as rather daring; and to a husband
so vigorous and so jealous . . .

Ma che mal c'è?
Cangiando i miei vestiti
Con quelli di Susanna, e i suoi
co' miei . . .
Al favor della notte . . . O cielo!
A quale
Umil stato fatale io son ridotta
Da un consorte crudel; che, dopo avermi,
Con un misto inaudito
D'infedeltà, di gelosie, di sdegni,
Prima amata, indì offesa, e alfin tradita,

Fammi or cercar da un mia serva aita!

But what harm is there?
Changing my clothes
for those of Susanna, and she hers
for mine . . .
Taking advantage of the night . . . O heavens!
To what
a humble, fatal condition I am reduced—
by a cruel consort, who, after having,
with an unheard of mixture
of infidelity, jealousy, and disdain,
first loved me, then offended me, and finally
betrayed me,
makes me seek for aid from my own servant!

Dove sono i bei momenti
Di dolcezza e di piacer,
Dove andaro i giuramenti
Di quel labbro menzogner?

Where are the beautiful moments
of sweetness and pleasure?
Where are the promises
from those lying lips?

Perché mai, se in pianti e in pene
Per me tutto si cangiò,
La memoria di quel bene
Dal mio sen non trapassò?

Why is it, though everything has turned
into pain and tears for me,
that my heart has not lost the memory
of those happy days?

Ah! se almen la mia costanza
Nel languire amando ognor
Mi portasse una speranza
Di cangiar l'ingrato cor.

Oh, if only my constancy
in continuing to love him in my anguish
could bring me some hope
of changing that ungrateful heart!

—Lorenzo da Ponte

—translation by S.L.

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Maurice Ravel
Alborada del gracioso

Joseph Maurice Ravel was born at Ciboure, Basses Pyrénées, France, on 7 March 1875 and died in Paris on 28 December 1937. He composed Alborada del gracioso *as a piano piece in 1905, orchestrating the work in 1918. The orchestral premiere was given in Paris on 17 May 1919, Rhené-Baton conducting. The first American performance took place at a concert of the Boston Orchestral Club under the direction of Georges Longy on 16 February 1921. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones and tuba, timpani, crotales, triangle, tambourine, castanets, side drum, cymbals, bass drum, xylophone, two harps, and strings.*

In 1905 Ravel composed a set of five piano pieces under the title *Miroirs (Mirrors)*. Three of the five individual works—*Une barque sur l'Océan*, *Alborada del gracioso*, and *La Vallée des cloches*—were all later orchestrated. The most successful of these reclothed pieces is certainly the *Alborada del gracioso*. In its original keyboard format, the piece is filled with powerful accents and impossibly fast repeated notes that are a challenge to even the most gifted virtuoso. Such overwhelming technical demands almost cried out to be translated to the orchestra, especially for a composer like Ravel, to whom the art of transcribing from piano to orchestra was a welcome challenge, one that he met repeatedly with remarkable success.

The title of the piece is evocative, if a bit mysterious. *"Alborada"* is the Spanish equivalent of the French *"aubade,"* the Italian *"alba,"* and the German *"Morgenlied,"* all of them "dawn songs," a characteristic genre from the lyric poetry of the Middle Ages. Generally they are conceived as being sung by a friend watching out for the safety of two illicit lovers. As the night wanes, the friend, outside the bedroom window, sings that the dawn is approaching and that it is time for the lovers to part. (Wagner employed the same genre of the "dawn song" in Brangaene's unheeded warning to Tristan and Isolde that the night is drawing to its end.) As such, the poem of a song—and any music that would accompany it—is likely to be of a sentimental cast.

It is the second part of Ravel's title that is uniquely elusive, for this is the *aubade* of the *"gracioso"*—a buffoon, a jester, a clown. So this morning song is not the end of a romantic interlude, but rather a vigorous Spanish dance, possibly somewhat comic in character, built up from a typical Iberian rhythm and the frequent opposition of 6/8 and 3/4 meters, often heard simultaneously in different instruments. But the rhythmic pattern here is treated with more variety than in the intentionally hypnotic *Baléro*, as the meter shifts occasionally from 6/8 to 9/8. The introductory phrase, pizzicato in the strings, suggests a guitar refrain that recurs several times between "verses" of the song, which becomes a brilliant orchestral showpiece, presented with bright splashes of color and virtuosic solo interjections culminating in a glorious racket. As a real "dawn song," the work would be catastrophic; in addition to waking the lovers, it would arouse the entire neighborhood. But it remains one of Ravel's most colorful evocations of Iberian dance.

—S.L.

Joseph Canteloube

Songs of the Auvergne

Marie Joseph Canteloube de Calaret was born in Annonay, France, on 21 October 1879 and died in Gridny on 4 November 1957. He composed Songs of the Auvergne, *four books of folk song arrangements for solo voice and orchestra, between 1923 and 1930. Each song calls for its own specific ensemble of instruments, the selection to be heard here requiring an orchestra of two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, piano, bass drum, cymbals, vibraphone, harp, sleighbells, and strings.*

The Auvergne is a beautiful mountainous region in south-central France full of history and local color. Students of Latin II will remember it as the home of the Arverni, a confederation of Gallic tribes that gave rise to Julius Caesar's most formidable military opponent in Gaul, Vercingetorix. It is largely through a fortunate accident of music history that some two dozen folk songs in the auvergnat dialect of French survived the homogenization of language and culture that has occurred all over the developed world since the invention of radio and television.

The accident in question was simply an accident of birth: the composer Canteloube was born in Auvergne and became entranced with the songs of his native region. True, he went to Paris to study with Vincent d'Indy, an austere and patriarchal figure whose teaching was of the sort that laid down the law in no uncertain terms. Yet for all his Wagnerian modernisms, d'Indy was a man of the country with a deep interest in folk song. Indeed, his most famous orchestral score, *Symphony on a French Mountain Air,* is essentially a series of variations on a Vivarais folk melody.

But Canteloube's interest went far beyond the adoption of tunes for symphonic works. He composed original works redolent of the countryside (works with titles like *In the mountains, To spring, Eclogue to autumn),* and even an opera, *Le Mas,* set on a Provençal farm. But his original music has been almost totally forgotten. He is remembered, instead, for his work in preserving and recreating French folk song. He traveled all over France gathering songs, lecturing extensively on this work both in France and abroad. And he arranged many of the songs for voice and orchestra, always responding sensitively to the mood and source of the original. He published each song in its original dialect along with a translation into standard French (they will be sung here in dialect). Most famous of his many collections are the five series of *Songs of the Auvergne,* comprising thirty songs grouped into twenty-six numbers (in some cases combining two or three songs into a kind of medley). They treat of country matters in a matter-of-fact, even earthy manner. The characters are often shepherds and shepherdesses, but they are a far cry from the Dresden china imitations of Marie Antoinette and her court at Versailles; these shepherds and shepherdesses know life and love at its most direct and immediate. And Canteloube's orchestrations interpret them for us, capturing the mood of the song along with a sense of the spacious mountain realm in which they were sung.

—S.L.

Lou coucut

Lou coucut, oqu'os un auzel
Que n'io pas capt plus de to bel
Coumo lou coucut que canto.
Lou mio coucut, lou tio coucut,
E lou coucut dès autrès!
Dio, Obès pas entendut canta lou coucut?

Per obal found del prat,
Sé nio un àubré flouit è gronat.
Què lou coucut l'i canto.
Lou mio coucut, lou tio coucut,
E lou coucut dès autrès.
Dio, Obès pas èntendut canta lou coucut?

E se toutse les coucuts
Boullou pourta souneto,
O! foriou çin cent troupmetoï!
Lou mio coucut, lou tio coucut,
E lou coucut dès autrès.
Dio, Obès pas èntendut canta lou coucut?

The cuckoo

The cuckoo is a beautiful bird;
there are none more beautiful
than the cuckoo that sings,
than my cuckoo, than your cuckoo,
than anybody's cuckoo!
Say, have you not heard the cuckoo sing?

Yonder, at the bottom of the meadow,
stands a scarlet flowering tree,
and there the cuckoo sings.
He's my cuckoo, he's your cuckoo,
he's everybody's cuckoo.
Say, have you not heard the cuckoo sing?

And certainly if all the cuckoos
chose to wear bells,
they would sound like five hundred trumpets!
He's my cuckoo, he's your cuckoo,
he's everybody's cuckoo.
Say, have you not heard the cuckoo sing?

Uno jionto pastouro

Uno jionto pastouro,
un d'oquècé motis,
Ossitado su l'erbèto,
Plouro soun bel omi!

"Garo, sério bè ouro
Qué fougesso tournat!
Cáuco postouro mayto
Soun cur auro dounat!

"Ah! pouro postourèlo!
Délayssado soui yèn
Coumo lo tourtourèlo
Qu'o perdu soun poriou!"

A pretty shepherdess

A pretty shepherdess
one morning
was sitting on the grass
crying for her sweetheart.

"He should have returned
before now!
He must have fallen in love
with another shepherdess!

"Ah! poor shepherdess!
I have been abandoned
like a dove
who has lost her mate!"

Malurous qu'o uno fenno

Malurous qu'o uno fenno,
Malurous qué n'o cat!
Que n'o cat n'en bou uno,
Que n'o uno n'en bou pas!
Tradèra, ladèri, dèrèro . . .

Urouzo lo fenno
Qu'o l'omé qué li cau!
Urouz' inquèro maito
O quèlo qué n'o cat!
Tradèra, ladèri, dèrèro . . .

Wretched the man who has a wife

Wretched the man who has a wife,
wretched the man without one!
He who hasn't got one, wants one,
he who has one, doesn't!
Tradera, laderi derero . . .

Happy is the woman
who has the man she needs!
But happier still is she
who's managed to stay free!
Tradera, laderi derero . . .

—Please turn the page quietly.—

Brezairola

Soun, soun, bèni, bèni, bèni;
soun, soun, bèni, bèni, doun.
Soun, soun, bèni, bèni, bèni;
Soun, soun, bèni, d'èn docon!
Lou soun, soun, bouol pas bèni, pècairè!
Lou soun, soun, bouol pas bèni,
Lou néni s'en bouol pas durmi! Oh!

Soun, soun, bèni, bèni, bèni;
Soun, soun, bèni, bèni, doun!
Lou soun, soun, bouol pas bèni,
L'èfontou bouol pas durmi!
Soun, soun, bèni, bèni, bèni;
Soun, soun, bèni, o l'èfon! Oh! Oh!

Soun, soun, bèni, bèni, bèni;
soun, soun, bèni, bèni, doun.
Atso lo qu'es por oqui, pècairé!
Atso lo qu'ès por oqui, Lou néni s'en boulio
durmi . . . Ah!

Lullaby

Come, come sleep, descend upon these eyes,
come, sleep, oh come!
Come, come sleep, descend upon these eyes,
come from wherever you will!
Sleep will not come, the laggard!
Sleep will not come,
the baby will not sleep! Oh!

Sleep, come, hurry up!
Sleep, oh do come here!
It doesn't want to come,
the baby will not sleep!
Sleep, come, hurry up!
Sleep, come to the baby! Oh!

Come, come sleep, descend upon these eyes,
come, sleep, oh come!
It is coming at last, the laggard!
It is coming, here it is!
And the baby is going to sleep . . . Ah!

Lo fiolaire

Ton qu'ère pitchounèlo,
Gordavè loui moutous.
Ti lirou lirou . . .
a la diri tou tou la lara!

Obio 'no counoulheto
è n'ai près u postrou.
Ti lirou lirou . . . (etc.)

Per fa l' obiroudèto
Mè domound' un poutou.
Ti lirou lirou . . . (etc.)

E ièu soui pas ingrato
En lièt d'un n'in fau dous!
Ti lirou lirou . . . (etc.)

The Spinner

When I was little,
I tended the sheep,
Ti lirou lirou . . .
a la diri tou tou la lara!

I had a distaff
and I took a shepherd,
Ti lirou lirou . . . (etc.)

For tending my sheep
he asks me for a kiss,
Ti lirou lirou . . . (etc.)

No skinflint I,
I give him two instead!
Ti lirou lirou . . . (etc.)

Lou boussu

Dzanètou tsou'l poumièirou
Qué sé souloumbravo,
Què sé souloumbravo si,
Què sé souloumbravo la,
Què sé souloumbravo.

Oqui possèt un boussu
Què lo mirolhavo,
Què lo mirolhavo si,
Què lo mirolhavo la,
Què lo mirolhavo.

Ah! Poulido Dzanètou!
Bous sèrès lo mèouno!
Bous sèrès lo mèouno si!
Bous sèrès lo mèouno la!
Bous sèrès lo mèouno!

The Hunchback

Beneath an apple tree, Jeanette
is resting in the shade,
is resting in the shade here,
is resting in the shade there,
is resting in the shade.

A hunchback passes by
and takes a look at her,
and takes a look at her here,
and takes a look at her there,
and takes a look at her.

Oh Jeanette, so sweet and kind,
will you be my sweetheart?
will you be my sweetheart here?
will you be my sweetheart there?
will you be my sweetheart?

Per qué ieu lo bouostro sio
Cal coupa lo bosso!
Cal coupa lo bosso si,
Cal coupa lo bosso la,
Cal coupa lo bosso!

Oi! Pècairé, Dzanètou!
Gordorai mo bosso!
Gordorai mo bosso si!
Gordorai mo bosso la!
Gordorai mo bosso!

Ha! If you want me as your sweetheart,
first cut off your hump!
first cut off your hump here,
first cut off your hump there,
first cut off your hump!

Ouch! Go to the devil, Jeanette!
I shall keep my hump!
I shall keep my hump here!
I shall keep my hump there!
I shall keep my hump!

Baïlèro

Pastré, dè dèlaï l'aïo, as gaïré dé boun tèms?

Dio lou baïlèro lèrô, lèro lèro lèro lèro
baïlèro lô.
E n'aï pa gaïre, è dio, tu?
Baïlèro lèrô, lèro lèro (etc.)

Pastré, lou prat faï flour, li cal gorda toun
troupel.
Dio lou baïlèro lèrô, lèro lèro lèro lèro
baïlèro lô.
L'erb' es pu fin' ol prat d'oïci!
Baïlèro lèrô, lèro, lèro, (etc.)

Pastré, couci foraï, en obal io lou bel riou!
Dio lou baïlèro lèrô, lèro, lèro lèro lèro
baïlèro lô.
Es pèromè, té baô circa!
Baïlèro lèrô, lèro lèro, (etc.)

Bailero

Shepherd, yonder across the river, surely you
are not having much fun?
Singing bailero lero, lero lero lero lero
bailero lo.
None at all, and are you?
Sing bailero lero, lero lero (etc.)

Shepherd, the grass is in flower, come here to
tend your flock.
Singing bailero lero, lero lero lero lero
bailero lo.
The grass is better in my field!
Sing bailero lero, lero lero (etc.)

Shepherd, the river runs between us, and I
cannot get across!
Singing bailero lero, lero lero lero lero
bailero lo.
Then I shall come and fetch you!
Sing bailero lero, lero lero (etc.)



The King's Singers



Established in 1968, the King's Singers make annual concert tours through England, Europe, the Far East, and North America, as well as appearances on television and radio. The six members of the King's Singers bring their unique musical and personal qualities to a broad range of music, from the austere lines of Renaissance polyphony to madrigals and folk music in many languages, as well as contemporary pieces written for them (including a set of Zulu songs). They also perform diverse popular music, ranging from Flanders & Swann to the Beatles to Hoagy Carmichael. Within the United States, recent appearances on the "Tonight" and "Today" shows, "Evening at Pops" (a Boston Pops special that has been rebroadcast frequently around the country), before the National Press Club in Washington, D.C., and on the pages of *Us* and *Newsweek* magazines have brought them to the attention of millions of Americans. The group also makes many local television and radio appearances and has been featured on National Public Radio.

Recent tours have included performances at Carnegie Hall, at the Kennedy Center, Symphony Hall in Boston, and the Interlochen Festival. The King's Singers recently completed a six-part television series, videotaped on location in five European countries, called "The King's Singers Madrigal History Tour." A co-production of the BBC and producer R.M. Munich, the series has been aired on the BBC in England and is being distributed internationally. A two-volume set of madrigals from this series has been published. Many of the King's Singers' more than thirty recordings have been issued in this country on the Moss Music Group label. Highlights of this season's American tour schedule included a return engagement on the "Tonight" show and the group's first appearance on the "Great Performers" series at Avery Fisher Hall in Lincoln Center in New York City. At this concert the King's Singers performed the world premiere of *Pilgrim Strangers*, a new work written for them by Ned Rorem. Other major concerts this season took place at the Kennedy Center, Symphony

Hall in Boston, Orchestra Hall in Detroit, Roy Thomson Hall in Toronto, Northwestern University in Chicago, Davies Hall in San Francisco, and Jones Hall in Houston, in addition to many other appearances at colleges, universities, and on local concert series all over the country.

The King's Singers were originally united at King's College, Cambridge University in England, where the members were choral scholars. Two of the original members, countertenor Alastair Hume and baritone Simon Carrington, are still with the group, and baritone Anthony Holt has been with the group since a year after its inception in 1968. Tenor Bill Ives joined in 1976, followed later by countertenor Jeremy Jackman. Bass Colin Mason joined the ensemble in 1982.

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William Bolcom



Born in Seattle, William Bolcom entered the University of Washington at age eleven as a private student in composition and piano, and took his bachelor of arts degree there in 1958. He later studied with Darius Milhaud in California and Paris, and in 1964, Bolcom was the first conferee of a doctor of musical arts degree from Stanford University. From the earliest days of his career, Mr. Bolcom was the recipient of many honors, including BMI-SCA awards, Guggenheim fellowships, and commissions and grants from the Koussevitzky and Rockefeller foundations. One of his first major prizes was the 1965 Marc Blitzstein Award from the American Academy of Arts and Letters for his opera for actors, *Dynamite Tonite*, which Bolcom wrote with Arnold Weinstein, a close collaborator to this day. Bolcom's work with American vernacular styles and in theatrical modes has been a strong impulse in his music-making, both as composer and performer. Recognized today as a major voice in American music, his compositions are performed around the globe, and many have been recorded on labels such as Advance, CRI, Folkways, Jazzology, Nonesuch, Philips, Pantheon, RCA,

and the School of Music label of the University of Michigan. In 1984, Bolcom's setting of William Blake's *Songs of Innocence and of Experience*, a three-hour work for soloists, choruses, electric band, and orchestra, was tumultuously received in premiere performances in Germany at the Stuttgart Opera and at the University of Michigan, Ann Arbor. William Bolcom's pianistic talents came to the attention of a wide public in the 1970s with a series of recordings of Americana and twentieth-century repertory on Nonesuch. His album of the complete solo piano music of George Gershwin is a perennial best-seller. With Robert Kimball, Bolcom was co-author of *Reminiscing with Sissle and Blake* in 1973, a history of Noble Sissle and Eubie Blake and their lives in the black musical theater. Mr. Bolcom has also written on musical subjects for numerous periodicals and for The New Grove Dictionary of Music and Musicians. Since 1973 he has taught at the School of Music, University of Michigan, Ann Arbor, where he is professor of composition.

Joan Morris



The mezzo-soprano voice of Joan Morris is familiar in the United States and abroad through her concert appearances, television and radio broadcasts, and many recordings, in collaboration with pianist William Bolcom. Miss Morris and Mr. Bolcom, husband and wife since 1975, have performed together for over a decade, to wide acclaim. A native of Portland, Oregon, Joan Morris attended Gonzago University in Spokane and the America Academy of Dramatic Arts in New York on scholarships. While continuing her speech and voice studies in New York with Clifford Jackson and Federica Schmitz-Svevo, she appeared in off-Broadway and road productions, and performed with harpist Jay Miller at the Café Carlyle, the Waldorf-Astoria's Peacock Alley, and other Manhattan night spots. She and William Bolcom met in 1972. Their initial collaboration in the presentation of American popular songs of the '20s and '30s in concert halls and university series met with enthusiasm from audiences and critics alike. Miss Morris made her recording debut in 1974, with Mr. Bolcom at the piano, in the now-classic Nonesuch album "After the Ball: A Treasury of Turn-of-the-Century Popular Songs," winning universal praise and numerous

awards, including a Grammy nomination. Since then, she has recorded a dozen more albums with Bolcom, some of them featuring guest artists such as Eubie Blake, Max Morath, Clifford Jackson, and Lucy Simon. These recordings include *Vaudeville*, songs of the Civil War era by Henry Clay Work, and anthologies of songs by Gershwin, Berlin, Eubie Blake, Rodgers and Hart, Leiber and Stoller, and Kern. Together, Bolcom and Morris have made an indelible name for themselves as interpreters of the American popular song from the early nineteenth century to the present. In 1979 Miss Morris appeared as Polly in the Guthrie Theater's production of *The Beggar's Opera*, with music adapted by Darius Milhaud and William Bolcom. In 1981 she joined the faculty of the School of Music at the University of Michigan, Ann Arbor, where she teaches vocal interpretation of American popular song.

Peter Serkin



American pianist Peter Serkin has been equally acclaimed for his frequent guest appearances with the major symphony orchestras, as recitalist, as chamber music performer, and as a recording artist. In August 1983 he became the first pianist to be awarded a major new international prize, the Premio Accademia Musicale Chigiana Siena, in recognition of outstanding artistic achievement. Mr. Serkin began lessons in music and piano with Blanche Moyse and Luis Batlle, entered the Curtis Institute of Music in 1958, studying there for six years with Lee Luvisi, Mieczyslaw Horszowski, and his father Rudolf Serkin, and also worked with Karl Ulrich Schnabel. Since his first public performance in the summer of 1959 at the Marlboro Music Festival and his New York debut that same fall, Mr. Serkin has appeared with the world's major symphony orchestras, both in the United States and abroad, including those of Boston, New York, Philadelphia, Cleveland, Chicago, San Francisco, and Los Angeles, as well as the Amsterdam Concertgebouw, Berlin Philharmonic, the London Symphony and Philharmonia, the New Japan Philharmonic, the English Chamber Orchestra, and the Vienna Symphony.





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Mr. Serkin's recording with Alexander Schneider and the English Chamber Orchestra of the six concertos Mozart composed in 1784 was recently selected by *Stereo Review* as one of the best recordings of the past twenty years. Recent releases on RCA include Beethoven's *Diabelli* Variations and music of Webern and Takemitsu. For Pro Arte records, he has just recorded two volumes of Schubert dances and the late Beethoven sonatas using a Graf fortepiano. In 1973, Mr. Serkin formed *Tashi*, a chamber ensemble with a collective interest in contemporary music. He has worked closely with such contemporary composers as Luciano Berio, Toru Takemitsu, Oliver Messiaen, and Peter Lieberson, whose recent Piano Concerto commisioned for the Boston Symphony Orchestra's centennial he premiered and recorded with the orchestra. Following appearances this summer at the Tanglewood, Ravinia, Caramoor, and Mostly Mozart festivals, Mr. Serkin's 1985-86 season brings orchestral appearances with the symphonies of Philadelphia, Cincinnati, San Francisco, Houston, Atlanta, Baltimore, and San Jose. He will perform Bach's *Goldberg* Variations throughout the United States, Canada, Germany, Switzerland, and Italy, as well as recording them for Pro Arte. Also this season, Mr. Serkin will participate in two special projects in London with the London Symphony Orchestra. They will include recordings and performances of the Schoenberg Concerto for Piano and Orchestra with Boulez for Erato records as well as the Berg Chamber Concerto for Violin and Piano with Isaac Stern and Claudio Abbado for CBS Masterworks. Mr. Serkin has appeared frequently with the Boston Symphony Orchestra since his first appearance at Tanglewood in 1970. He is on the faculty of the Tanglewood Music Center this summer.

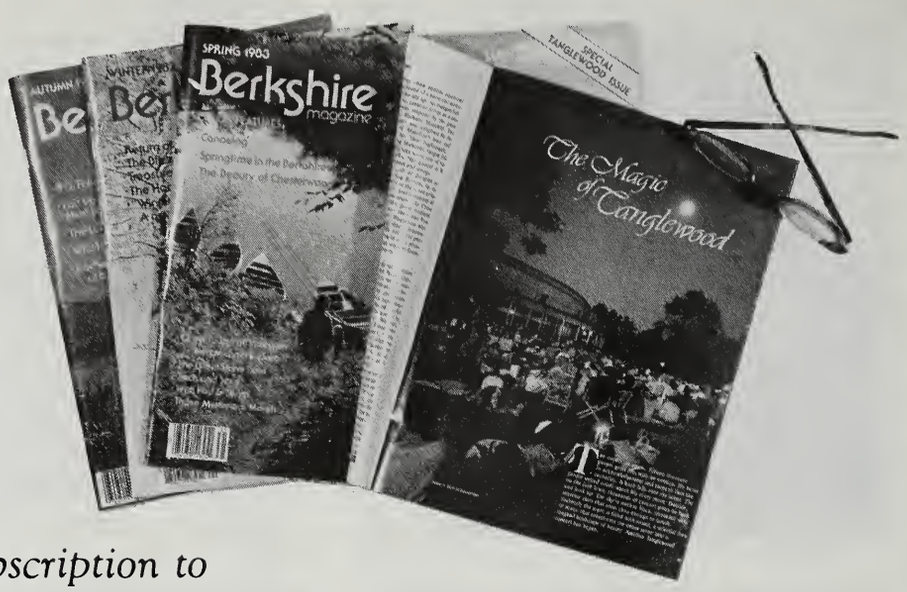
Kiri Te Kanawa



A leading star of the Royal Opera, Metropolitan Opera, Paris Opera, Chicago Lyric Opera, and San Francisco Opera, Dame Kiri Te Kanawa has also appeared at La Scala, the Vienna Staatsoper, the Salzburg Festival, and the Munich Opera. She is equally renowned as a recitalist, as soloist with orchestra, and on recordings, film, and television. Kiri Te Kanawa was born in Gisborne, New Zealand, the child of an Irish mother and Maori father. Encouraged to sing at a young age, as a teenager she began winning competitions, singing on New Zealand television and in Australia. She won a four-year scholarship from the New Zealand Arts Council to study at the London Opera Center, appearing in many productions there and throughout Great Britain. She made her debut at Covent Garden in 1970-71 as Xenia in *Boris Godunov*, later appearing as the First Flower Maiden in *Parsifal* before stunning the opera world as Countess Almaviva in Covent Garden's new production of *Le nozze di Figaro*, which catapulted her to international stardom. She has since performed there regularly in nearly every role of her repertoire, including a recent new production of *Der Rosenkavalier* with Sir Georg Solti conducting. Dame Kiri also made a sensational debut with the Metropolitan Opera in 1974 when, on a few hours' notice, she substituted as Desdemona in *Otello* in a performance broadcast live throughout the United States. She has returned to the Metropolitan for appearances as Donna Elvira, the Marschallin, Fiordiligi, and, in a recent new production, Strauss's Arabella, a role which she also sang with the Chicago Lyric Opera last fall.

Kiri Te Kanawa appears as Donna Elvira in Joseph Losey's film of *Don Giovanni* and as Countess Almaviva in both the Böhm/Ponnelle and Pritchard/Hall films of *Le nozze di Figaro*. Her numerous televised performances have included the 1977 New Year's Eve Covent Garden production of *Die Fledermaus*, as well as Metropolitan Opera performances of *Le nozze di Figaro* and *Der Rosenkavalier* on PBS in the United States. She has been the subject of a BBC profile, and a film about her life was recently released. Operatic recordings include two *Don Giovanni*'s, *Le nozze di Figaro, Hansel and Gretel, Carmen, Così fan tutte, La Rondine,* and *Die Zauberflöte*. In addition, she has made several recital recordings and recordings with orchestra, among them Strauss's Four Last Songs, Handel's *Messiah,* and Canteloube's *Songs of the Auvergne*. Kiri Te Kanawa was made a Dame Commander of the British Empire by Her Majesty Queen Elizabeth as part of the 1982 Birthday Honours List. Later that year *Kiri*, her biography by David Fingleton, appeared in print. Ms. Te Kanawa has recently given several fundraising concerts to benefit the founding of an opera house in Auckland, New Zealand. Her performance this week at Tanglewood is her first appearance with the Boston Symphony Orchestra.

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SCHUMAN — *Credendum*
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Declaration (Moderato con fuoco)—
Chorale (Lento)—
Finale (Presto)

WIENIAWSKI — Violin Concerto No. 2 in D minor, Opus 22
Allegro moderato
Romance. Andante non troppo
Allegro con fuoco—Allegro moderato,
à la zingara

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SAINT-SAËNS — Symphony No. 3 in C minor, Opus 78, *Organ*
Adagio—Allegro moderato—
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Allegro moderato—Presto—
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NOTES

William Schuman
Credendum (Article of Faith)

William Howard Schuman was born in New York City on 4 August 1910 and still lives there. He composed Credendum (Article of Faith) *between 20 June and 6 September 1955 on a commission from the United States National Commission for UNESCO through the U.S. Department of State. Thor Johnson conducted the Cincinnati Symphony Orchestra in the first performance, which took place in Cincinnati on 4 November 1955. The score calls for a large orchestra consisting of four flutes (two doubling piccolo), three oboes and English horn, three clarinets, one E-flat clarinet, and one bass clarinet, three bassoons and contrabassoon, six horns, four trumpets, three trombones, two tubas, timpani, xylophone, steel plate, chimes, tenor drum, gong, snare drum, bass drum, cymbals, suspended cymbal, piano, and strings.*

For the last forty-five of his seventy-five years, William Schuman has occupied a prominent place in American music, as composer, teacher, administrator, and spokesman for American music. His career got underway with the premiere by Serge Koussevitzky and the Boston Symphony Orchestra of his *American Festival* Overture in 1939. Its success prompted Koussevitzky to commission a new piece, Schuman's Third Symphony, with which he really took off, elevated at once to that small group of born symphonists whose true instrument is the full orchestra and whose true medium is the abstract symphonic score.

Since 1939, Schuman's life has been filled with firsts: he won two successive Guggenheim fellowships (1939 and 1940), then became the first composer to win the New York Critics Circle Award (for the Third Symphony) in 1941 and the first Pulitzer Prize in music (for the cantata *A Free Song)* in 1943. He taught at Sarah Lawrence College, then became a notably innovative president of the Juilliard School. Later he was chosen as the first president of Lincoln Center for the Performing Arts. His musicianship, organizational skills, clearheadedness, and wit have made him a welcome consultant to all sorts of projects, and he has continued to crusade for the place of music in American education. (He once addressed a curriculum-planning group of educators who considered music a "frill" with a lecture entitled, "The Frill is Gone, but the Malady Lingers On.")

One of the firsts in Schuman's creative life was the commission for the work that became *Credendum;* it was the first musical composition commissioned by an entity of the United States government. The work was to be performed at a special concert in honor of the Fifth National Conference of the United States National Commission for UNESCO. The result is a work of brilliant affirmation. It bears all the musical hallmarks of Schuman's style—rhythmic energy, polyphonic elaboration of freely soaring melodic lines, and an orchestration that builds in solid blocks of sound. But it also bears the personal characteristics of the man: commitment, affirmation, boundless energy, and imagination. In another context, composer Jacob Druckman has recalled arriving as a student at Juilliard during Schuman's tenure as president and becoming acquainted with his music:

> It was shocking, not because the sounds were new. They weren't. . . . But it was the incredible energy level with which the music plunged forward that was and is shocking. That and the unabashed passion. To ears more

used to European guile, with all its nerve ends exposed, singing and shouting without stopping to breathe, knowing exactly where it had to go and charging there relentlessly and shamelessly.

Schuman's musical directness is just as much a part of the 1955 score *Credendum* (the Latin word for "article of faith") as it was of the somewhat earlier works that Druckman heard first as a student. The composer felt privileged to execute the commission in honor of the work of UNESCO, which signified something he believed about the role of government in the arts, and his conviction is evident in the music. *Credendum* is laid out in three movements performed without pause. The first, *Declaration*, scored for wind instruments and percussion, is cast in bold, "oratorical" statements. The second, *Chorale*, begins as a slow movement for strings alone. The chorale is developed at some length. The brass instruments take over the chorale melody as the strings begin a faster decorative filigree in counterpoint. The movement builds in intensity as woodwinds and strings alternate in their energetic opposition to the sustained chorale in the brasses. The movement dies away with quiet references both to the chorale and the contrasting figurations. The very fast *Finale* opens with nervous rhythmic figures in the strings, bassoons, and bass clarinet. They are developed into characteristic figures which act as a foil to a broad melody in the cellos (later joined by the first violins). A subject derived from that melody is developed contrapuntally. Ultimately the Chorale (second movement) returns, and finally the music of the opening Declaration, piled into in a sonorous peroration.

—Steven Ledbetter



Henryk Wieniawski
Violin Concerto No. 2 in D minor, Opus 22

Henryk Wieniawski was born in Lublin, Poland, on 10 July 1835 and died in Moscow on 31 March 1880. He composed the D minor violin concerto in 1862 and gave the first performance that year on 27 November in St. Petersburg, with Anton Rubinstein conducting. In addition to the solo violin, the score calls for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, three trombones, timpani, and strings.

The most celebrated member of his musical family, Henryk Wieniawski was perhaps the greatest violin virtuoso of the generation following Paganini (the 150th anniversary of his birth will be celebrated this coming Wednesday). His earliest teachers in Poland discovered his exceptional talent for the violin; after playing a brilliant audition for the Paris Conservatory at the age of eight, he was admitted to a violin class, and by the age of eleven he had won the first prize in violin. Almost at once he began the career of a traveling virtuoso, giving some two hundred concerts in the years 1851-53 with his younger brother. At the same time he composed and published no fewer than fourteen opus numbers—and in 1853 he turned eighteen! Most of the works written in this period, naturally, were virtuoso showpieces designed to astonish audiences with his brilliance, but they also included the first of his two violin concertos, a work with which he conquered Germany after a successful concert at the Gewandhaus in Leipzig in 1853. In 1860, at the urging of Anton Rubinstein, who was working to improve musical conditions in Russia, Wieniawski settled in St. Petersburg, where he became solo violinist to the Tsar, concertmaster of the orchestra, and leader of a string quartet; he was also named professor of violin at the conservatory that had just been established there.

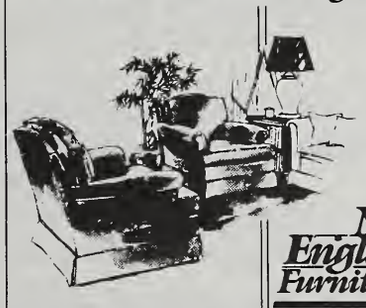
It was in St. Petersburg that Wieniawski composed and first performed his finest work, the Second Violin Concerto, which has been a staple of the virtuoso repertory since its premiere. That first performance affected Cesar Cui, one of the five Russian nationalist composers, and one of the least forgiving of music critics, so strongly that he wrote two days later to his friend Balakirev: "I still haven't

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recovered from the impact of that first Allegro." In 1872 Wieniawski resumed world touring, despite an increasingly serious heart condition that led to deteriorating health. On 11 November 1878, during a performance of the concerto in Berlin, he broke down onstage and was carried off the platform. His colleague, Joseph Joachim, who was present, hurried backstage and soon appeared with Wieniawski's violin in hand and announced, "Although I cannot play my friend's wonderful concerto, I shall play Bach's chaconne." As he finished his performance, Wieniawski, who had somewhat recovered, came onstage to embrace his friend.

His health was shattered, but Wieniawski continued playing—when he felt well enough to do so—in order to support his family. When the end seemed near, his friends arranged a benefit concert to raise money for his life insurance policy, which was about to run out and leave his family in need. His death, a few months before his forty-fifth birthday, ended the career of one of the greatest of Romantic virtuosi, a musician who could toss off brilliant fireworks with consummate ease and in the next bowstroke move his listeners to tears with his expressive playing, the tone of which was intensified by a heightened vibrato. His motto was *"Il faut risquer"* ("You have to take chances"), and he was willing to do just that. Sam Franko, a young violinist playing in the Paris Orchestra with which Wieniawski performed in 1878, recalled, a half-century and two generations of violinists later, "I was electrified by his playing. I have never heard anyone play the violin as he did, either before or since. His wonderfully warm, rich tone, his glowing temperament, his perfect technique, his captivating élan—all this threw me into a kind of hypnotic trance."



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Naturally Wieniawski composed his two concertos precisely to emphasize the characteristics of his own playing, and the Second has long been established as a minor masterpiece of the romantic literature. The orchestral introduction to the first movement suggests the first theme at once in the strings followed by a hint of the second theme in the horn a few bars later. Both themes are extensively treated with elaborate virtuosity and varied scoring throughout. A passage for clarinet leads into the second movement, a Romance, the melody of which was precisely made for the kind of expressive lyrical quality of Wieniawski's playing. Immediately after it dies away on a high B-flat, supported by soft woodwind chords and punctuated by quiet string pizzicati, a short introduction and solo cadenza leads directly to the finale, marked Allegro moderato (*à la zingara*). The last words mean "in the gypsy style"; they invite the player to aim for the brilliance and freedom that were together characteristic of European notions of gypsy music in the nineteenth century. It is precisely the kind of music about which the composer—or the performer—can say, *"Il faut risquer."*

—S.L.



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Camille Saint-Saëns
Symphony No. 3 in C minor, Opus 78, *Organ*

Charles Camille Saint-Saëns was born in Paris on 9 October 1835 and died in Algiers on 16 December 1921. He composed the Symphony No. 3 in 1886 and conducted the first performance at a Royal Philharmonic Society concert in London on 19 May that year. On the first half, he played Beethoven's Fourth Piano Concerto with his own cadenzas; Sir Arthur Sullivan conducted. The first American performance was given at the Metropolitan Opera, New York, on 19 February 1887, Theodore Thomas conducting the New York Philharmonic. The score calls for three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, bass tuba, timpani, triangle, cymbals, bass drum, organ, piano four-hands, and strings.

Upon its publication late in 1886, Saint-Saëns dedicated this symphony *"à la mémoire de Franz Liszt."* The great man, so compelling an influence on his younger French colleague, had died on 31 July at Bayreuth, where he had gone to visit his daughter, Cosima Wagner, and to see *Tristan* and *Parsifal*. He never heard the work in performance, for Saint-Saëns brought it to the continent only in September when he conducted a performance at Aachen; he had, however, been the first person to whom Saint-Saëns had shown any of it while it was still work-in-progress. That was on Liszt's last visit to Paris at the end of 1885.

The debt to Liszt here is double. There is, first, the matter of a formal strategy based on the transformation or metamorphosis of themes (see the composer's own note below). Liszt had provided models in his tone poems, piano concertos, and, most splendidly, in his great Sonata in B minor. (He had learned it from Schubert, particularly the *Wanderer* Fantasy, of which he made a transcription for piano and orchestra.) And then there is the use of the organ, which Saint-Saëns picked up from the eleventh of Liszt's symphonic poems, *Hunnenschlacht (Battle of the Huns)*. Saint-Saëns, one might add, does it better than his master, quite avoiding the sense of cheating that *Hunnenschlacht* conveys at its climax.*

For Saint-Saëns, opportunity and inclination had coincided nicely. He had not written a symphony in sixteen years when the secretary of the non-profit Royal Philharmonic Society, to mitigate the embarrassment of being able only to offer an honorarium of thirty pounds for a concert, suggested that he compose a new work for the Society. Saint-Saëns had in fact already begun to set down some sketches and he was delighted to have an incentive to proceed. It was not long before he reported to London that the project was "well under way. It will be terrifying, I warn you. . . . This imp of a symphony has gone up a half-step: it didn't want to stay in B minor and is now in C minor. It will be a treat for me to conduct it. Will it be a treat, though, for the people who hear it? *that is the question* [English in the original]. It's you who asked for it," he wrote, quoting Molière *("Vous l'avez voulu, Georges Dandin, vous l'avez voulu")*. "I wash my hands of the

*I don't know when the now common designation of "The *Organ* Symphony" came into use for this work. It is a handy identification tag; on the other hand, it can raise false expectations about a score in which the organ part, however effective, is relatively small, easy, and only briefly conspicuous. The practice of bringing in a "name" organist to do the job began with recordings.



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whole thing." The composer also obliged the Philharmonia Society with a program note:

> This symphony is divided into two parts, in the manner of Saint-Saëns's Fourth Concerto for piano and orchestra and Sonata for piano and violin. It nonetheless includes practically the traditional four movements. The first, checked in development, serves as an introduction to the Adagio. In the same manner, the scherzo is connected with the finale. The composer has thus endeavored to avoid somewhat the interminable repetitions which are now more and more disappearing from instrumental music.
>
> The composer thinks it's now high time the symphony benefited from the progress of modern instrumentation. [There follows a list of the instruments used.]
>
> After an introduction, Adagio, of a few measures, the string quartet introduces the initial theme, which is sombre and agitated (Allegro moderato). The first transformation of this theme leads to a second motive, distinguished by a greater tranquility. A short development presents the two themes simultaneously, after which the motif appears briefly in a characteristic form, for full orchestra.
>
> A second transformation of the opening theme includes, now and then, the plaintive notes of the introduction. Varied episodes gradually bring calm, thus preparing the Adagio in D-flat. The extremely peaceful, contemplative theme is given to the violins, violas, and cellos, which are supported by organ chords. This theme is taken up by clarinet, horns, and trombone, with string accompaniment.
>
> After a variation (in arabesques) by the violins, the second transformation of the initial theme of the Allegro reappears, bringing a vague feeling of unrest, intensified by dissonant harmonies. These soon give way to the theme of the Adagio, this time performed by some of the strings with organ accompaniment and with a persistent rhythm of triplets presented by the preceding episode. This movement ends in a mystical coda, which sounds alternately the chords of D-flat major and E minor.
>
> The second movement commences with an energetic phrase (Allegro moderato). This is followed immediately by a third transformation of the first movement's initial theme, more agitated than before. Into it enters a

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fantastic spirit that is frankly disclosed in the Presto. Arpeggios and scales, swift as lightning, on the piano are accompanied by the syncopated rhythm of the orchestra. Each time they are in a different tonality (F, E, E-flat, G).

This tricky gaiety is interrupted by an expressive phrase from the strings. The repetition of the Allegro moderato is followed by a second Presto, which at first appears to be a repetition of the first Presto. Scarcely has it begun, however, before a new theme is heard, grave, austere (trombone, tuba, double basses), strongly in contrast to the fantastic music. There is a struggle for mastery, which ends in the defeat of the restless, diabolical element.

The phrase rises to orchestral heights and rests there as in the blue of a clear sky. After a vague reminiscence of the initial theme of the symphony, a Maestoso in C major announces the approaching triumph of the calm and lofty thought. The initial theme, wholly transformed, is now exposed by divided strings and pianoforte (four hands), and repeated by the organ with the full strength of the orchestra.

Then follows a development built in a rhythm of three measures. An episode of a tranquil, pastoral character (oboe, flute, English horn, clarinet) is twice repeated. A brilliant coda, in which the initial theme by a last transformation takes the form of a violin figure, ends the work. [The last phase of the work brings rather more new transformations than the composer accounts for in his note.]

The Londoners loved the Third Symphony, and so have most audiences ever since. Charles Gounod was in the audience when Saint-Saëns introduced it in Paris in January 1887 and announced, as the composer left the stage, "There goes the French Beethoven!" No doubt that was quickly reported to Saint-Saëns, and

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he must have loved it. Many years later, the playwright and actor, Sacha Guitry, made a famous nasty remark: "If Monsieur Saint-Saëns was determinedly wedded to Glory, I have a notion that she deceived him with Debussy." The Third Symphony is one of Saint-Saëns's most resolute moves in his courtship of *la Gloire*, and it is that aspect of the piece by which we are least apt to be convinced. As the Beethoven Tenth, it simply doesn't make it, but we would have to say the same thing about another—and more plausible—candidate for the Succession that had its premiere ten years earlier, the First Symphony of Johannes Brahms.*

But after that, I want to say that I love this symphony. It makes me think sometimes of the glorious Romantic hokum of his slightly older contemporary, Gustave Doré, especially his illustrations for *The Inferno* and the Bible, but that does no justice at all to Saint-Saëns's structural intelligence. Perhaps one wants to go back a century and invoke Piranesi's *Prisons* with their compelling sense of drama, grandeur, and romance—to say nothing of their dazzling technical mastery. Saint-Saëns at his best—and here is his best—has vision (the appearance in his note of "the blue of a clear sky" is as touching as it is surprising) and a splendid sense of gesture. The way he has imagined and then controls his long-range harmonic strategy is impressive; and, believe me, you thrill to those effects even if you can't name or diagnose them. His braininess and elegant surefootedness are delightful. He has a marvelously cultivated sense of orchestral color: that first passage with organ, so discreet and at the time so telling in the way it weaves in and out of the pianissimo strings, alone is worth the price of admission. He is the master as well of the immense and effortless fortissimo.

Camille Saint-Saëns was a witty man: even if we had only *The Carnival of the Animals* to tell us, we would know that. I do not believe, though, that Camille Saint-Saëns was, to his mind, an admissible subject for humor. Had he been a touch more easygoing about himself, he might with justice have claimed what the very old Richard Strauss said during his visit to London in 1947: "I may not be a first-rate composer, but I *am* a first-class second-rate composer."

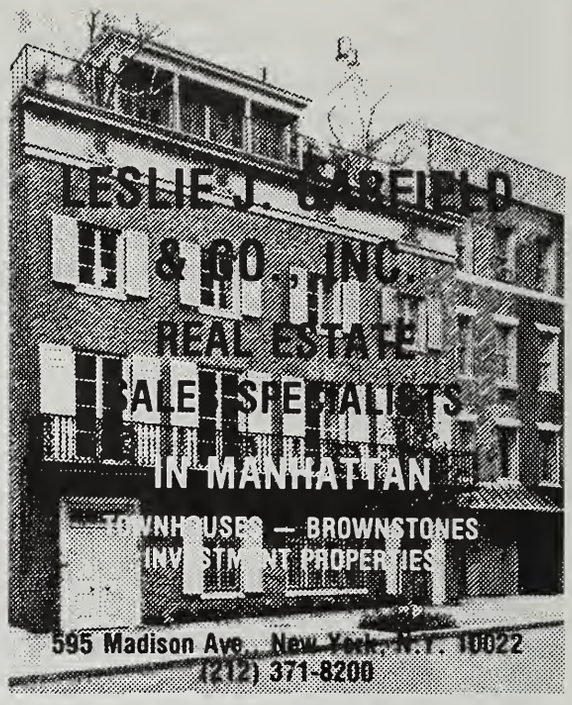
—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. His program note on the Saint-Saëns *Organ* Symphony appeared originally in the program book of the San Francisco Symphony copyright ©1984 and is printed here by permission of that orchestra.

*Brahms, characteristically, was divided by his desire to be part of that Succession and his determination to earn a place in it, and, on the other hand, his sense of the outrageousness of that presumption. Hans von Bülow actually declared the Brahms First to be the Tenth Beethoven, and it made Brahms furious.

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Leonard Slatkin

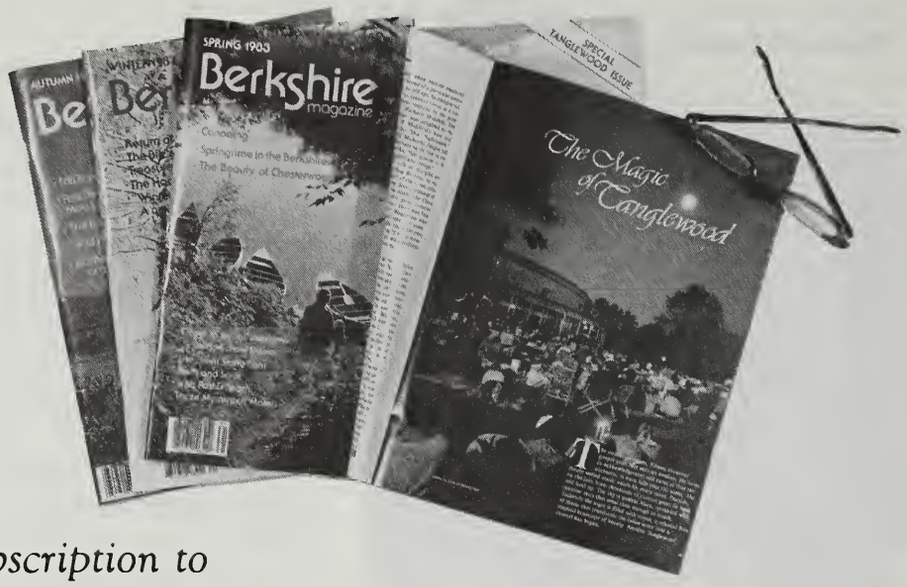


The 1984-85 season was Leonard Slatkin's sixth year as music director of the Saint Louis Symphony, continuing a sixteen-year association during which he progressed from assistant conductor to associate, and from associate principal to principal guest conductor before becoming music director. In 1969 he founded the Saint Louis Symphony Youth Orchestra, a group internationally acclaimed for its European performances. During his association with the Saint Louis Symphony, Slatkin also completed two years as music director of the New Orleans Philharmonic while remaining music advisor, and he was named principal guest conductor of the Minnesota Orchestra, continuing as artistic director for its summer season. In constant demand as a guest conductor, his engagements include nearly every major orchestra and important summer festival in North America as well as abroad, and in January 1980 he was named "Musician of the Month" by High Fidelity/Musical America.

Son of violinist-conductor Felix Slatkin and cellist Eleanor Aller, Leonard Slatkin was raised in Los Angeles. He began violin at three, switched to piano at eight, and later turned to conducting, studying first with his father and then with Walter Susskind. He subsequently became a student of Jean Morel at Juilliard and made his conducting debut leading the Youth Symphony Orchestra of New York at Carnegie Hall when he was twenty-two. A year later he was appointed assistant conductor of the Saint Louis Symphony. In 1974, Mr. Slatkin attracted nationwide attention with his New York Philharmonic debut when he substituted at very short notice for an ailing Riccardo Muti. He made his European debut in November 1974 conducting the Royal Philharmonic Orchestra in the absence of the late Sir Adrian Boult. In the years since then, his guest appearances have brought him to Atlanta, Cleveland, Cincinnati, Dallas, Denver, Detroit, Houston, Los Angeles, Montreal, Philadelphia, San Francisco, and Toronto, and to Europe for engagements with the Amsterdam Concertgebouw, the Berlin Radio Orchestra, and the Vienna Symphony. He has also led orchestras in Kiev, Riga, and Tallin in the USSR, in Warsaw, and in Prague, and he made his Berlin Philharmonic debut in April 1983. His releases of music by Debussy, Ravel, Dvořák, Grieg, Bizet, and Mahler on the digital Telarc label have earned considerable critical praise, and a recent Telarc release of music by Vaughan Williams and other composers made *Billboard* magazine's "Top 40" best-selling classical album charts. In May 1982, Mr. Slatkin also began recording for the Nonesuch label.

In May 1980, Leonard Slatkin was awarded the first honorary doctorate in music ever given by the Saint Louis Conservatory and School for the Arts. In May 1881 he received an honorary

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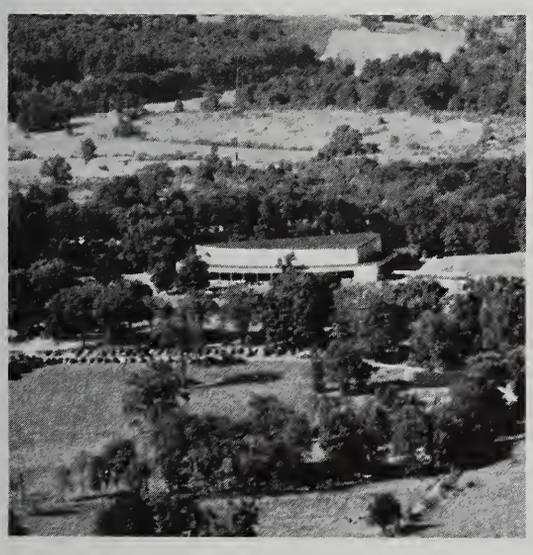
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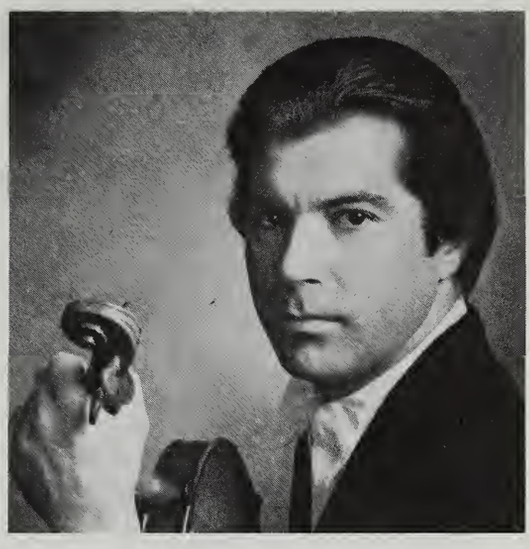
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doctorate of humane letters from the University of Missouri, St. Louis, and an honorary doctorate of music from Washington University. Mr. Slatkin made his first Boston Symphony appearances in January 1980. He returned to conduct the orchestra for his Tanglewood debut in July 1983. His most recent appearance with the orchestra was at Tanglewood last summer.



Elmar Oliveira



In 1983, Elmar Oliveira became the first violinist to win the coveted Avery Fisher Prize, an award which recognizes excellence and achievement in the music world. He was the first American violinist ever to win the Gold Medal at the Tchaikovsky Competition in Moscow in 1978 and was the 1975 winner of the Naumburg International Violin Competition. He continues to be acclaimed by audiences and critics alike. This season brought return appearances with the orchestras of Baltimore, Cleveland, Dallas, Denver, Louisville, Milwaukee, and Philadelphia, as well as performances with the New York Philharmonic, a recital on the "Great Performers" series at Lincoln Center, and appearances with the Chamber Music Society of Lincoln Center. Elmar Oliveira has performed in the most prestigious concert halls throughout North America, Europe, South America, and Asia. He has been a guest soloist with such world-renowned conductors as Eugene Ormandy, James Levine, Erich Leinsdorf, Simon Rattle, and Václav Neumann, and he has appeared in recital and with major orchestras throughout the world, as well as at many of the most prestigious music festivals.

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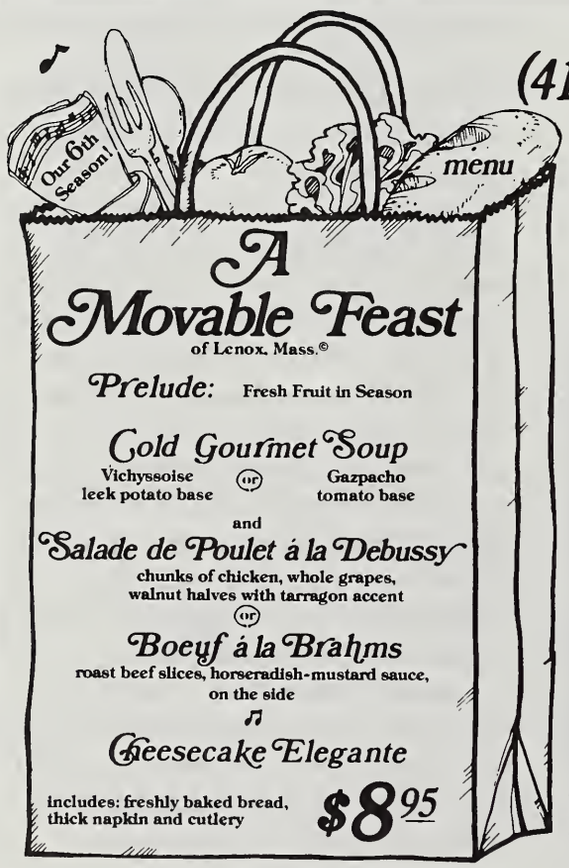
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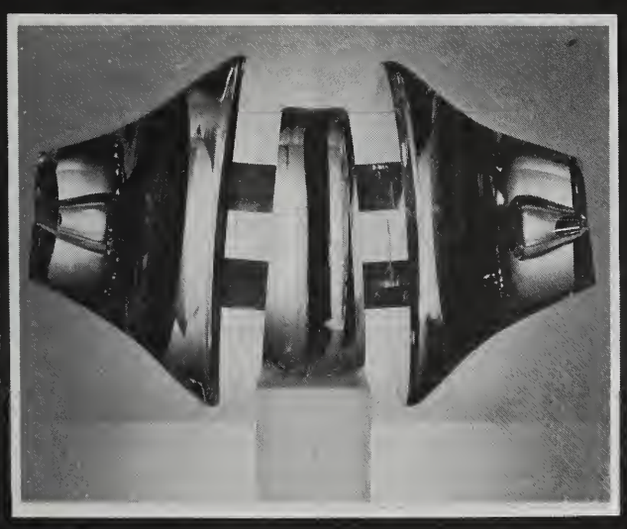
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Born in the United States to Portuguese immigrants, Elmar Oliveira began studying the violin with his brother and at the age of eleven enrolled as a scholarship student of Arianna Bronne and Raphael Bronstein at the Hartt College of Music in Connecticut. He continued his studies at the Manhattan School of Music with Raphael Bronstein. Winning his first prize at age fourteen, he made his orchestral debut with the Hartford Symphony Orchestra. At sixteen, he was chosen by Leonard Bernstein to appear with the New York Philharmonic in a nationally televised "Young People's Concert," and in 1975 he won *The Dallas Morning News* G.B. Dealey Award. In July 1978, in addition to winning the Gold Medal at the International Tchaikovsky Violin Competition, he was also given the special prize for best interpretation of a work composed for the contestants by Grigori Zabarov. Upon his return to the United States, he was welcomed at a reception hosted by President and Mrs. Carter at the White House.

Mr. Oliveira has recorded for numerous labels, beginning with his debut recording for CBS Masterworks, a recital album featuring the sonatas of Saint-Saëns and Franck, which was selected as a "Recording of Special Merit" by *Stereo Review.* Additional releases include a digital recording of Vivaldi's *Four Seasons* on Delos, a CBS recording of the Tchaikovsky A minor piano trio, and a special recording for the Library of Congress which marks the first time that all five violins of their collection will be heard on one recording. His most recent recording, for Vox Cum Laude, includes music of Brahms, Bartok, and Bloch. He makes his Boston Symphony debut at Tanglewood this weekend.


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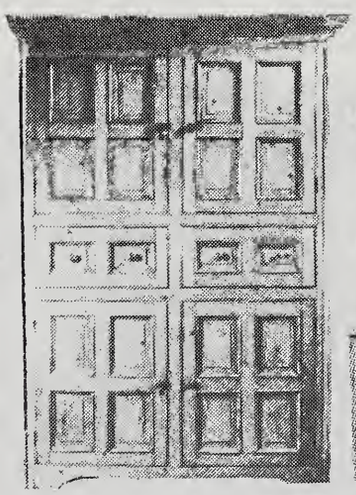
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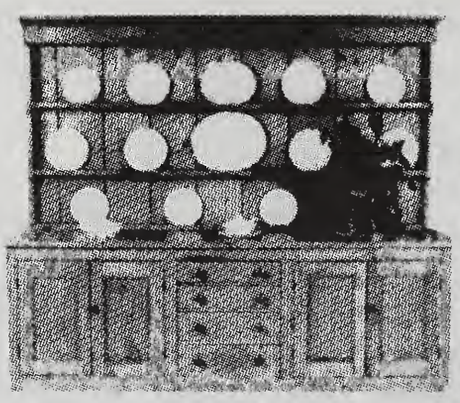
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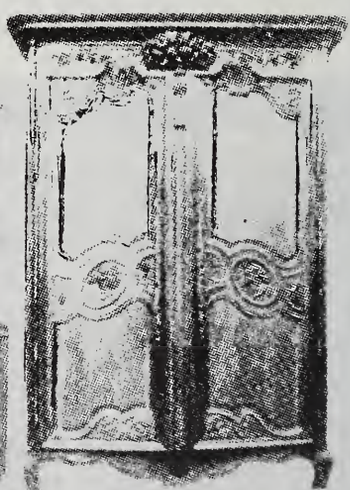
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WARLOCK — *Capriol* Suite
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- Tortino
- Bransles
- Pied-En-L'Air
- Mattachins

HAYDN — Cello Concerto in C
- Moderato
- Adagio
- Allegro molto

JULES ESKIN

INTERMISSION

BOLCOM — *Commedia*, for (almost) 18th-century orchestra

HAYDN — Symphony No. 103 in E-flat, *Drumroll*
- Adagio—Allegro con spirito
- Andante più tosto Allegretto
- Menuet; Trio
- Allegro con spirito

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NOTES

Peter Warlock
Capriol Suite, for string orchestra

Philip Heseltine, who used the pseudonym Peter Warlock as a composer, was born in London on 30 October 1894 and died there (evidently a suicide) on 17 December 1930. His Capriol *Suite, based on dance tunes from Arbeau's* Orchésographie *of 1588, was composed in the version for string orchestra in 1926 and in a version for fuller orchestra in 1928. The earlier version will be performed here.*

Brilliant but unstable, the tragically short-lived composer Peter Warlock was gifted both as a writer of words and as a writer of music. Under his own name, Philip Heseltine, he wrote studies of music, including *Frederick Delius* (1923), *The English Ayre* (1926), and *Carlo Gesualdo: Musician and Murderer* (1926), the latter co-authored with Cecil Gray. He also edited a great deal of early music, making available a large quantity of material that was known only to a handful of musical antiquarians. As a composer (using the pen name Peter Warlock), he was chiefly renowned for his songs, in which his literary and musical sensibilities combined to produce miniature works of sensitive artistry.

One of his scholarly publications was the preface to an English translation of the 1588 manual of what we would call "ballroom dancing," *Orchésographie*, by Thoinot Arbeau (the pseudonym of Jehan Tabourot). Like so many educational books of the sixteenth century, *Orchésographie* is cast as a dialogue between the teacher, Arbeau, and his eager and apt pupil, Capriol. The book (a highly readable work to this day, especially in the Mary Stewart Evans translation [Dover paperback] from which the following quotation has been taken) makes plain how greatly any sort of social life in the sixteenth century was bound up with an ability to dance—and how far dancing extended into areas that we would not expect, like the military and athletic realms. Arbeau is careful to explain the social graces expected of dancers as well:

ARBEAU

> In the first instance, when you have entered the place where the company is assembled for the dance you will choose some comely damsel who takes your fancy, and, removing your hat and bonnet with your left hand, proffer her your right to lead her out to dance. She, being sensible and well brought up, will offer you her left hand and arise to accompany you. Then, in the sight of all, you will conduct her to the end of the room and give notice to the musicians to play a basse dance. Otherwise they might inadvertently play some other kind of dance. And when they begin to play you will begin to dance.

And how many things just don't change! Young people in the sixteenth century suffered from the same insecurities as we do today:

CAPRIOL

> If the damsel refused me I should be deeply humiliated.

ARBEAU

> A well-bred damsel will never refuse him who does her the honour of asking her to dance, and if she did she would be considered stupid,

because unless she desires to dance she should not take her place among the others.

CAPRIOL

I quite agree, but nevertheless the shame would fall upon me.

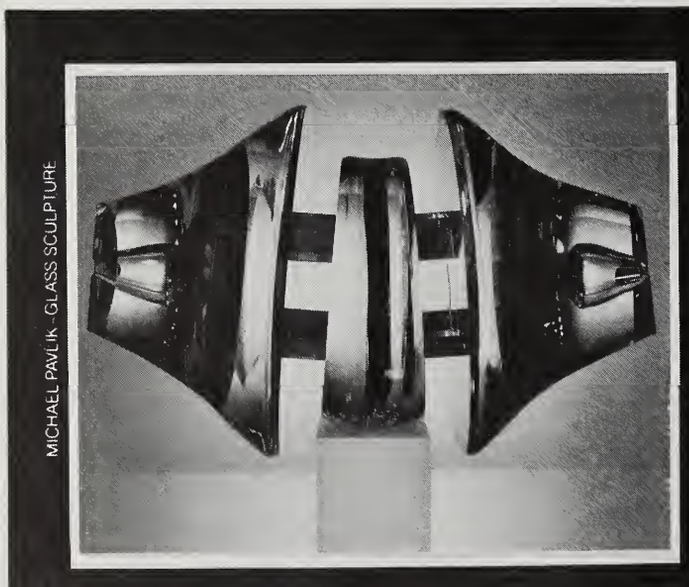
ARBEAU

If you are assured of the good graces of another damsel in the company you should take her and leave the discourteous one after apologising for having importuned her. Still, there are many who would not endure it so patiently; but it is better to speak gently than with rancour, and thereby gain the reputation for kindliness and good humour and allow her own behaviour to brand her as haughty and unworthy of the honour you have paid her.

Arbeau goes on to describe all the various steps to be employed, the manner in which the dancers should be dressed ("A cavalier may dance the pavan wearing his cloak and sword, and others, such as you [a student], dressed in your long gowns") or the bearing of the dancer ("the damsels with demure mien, their eyes lowered save to cast an occasional glance of virginal modesty at the onlookers"), or how the man should be careful to keep his partner moving forward, rather than backward, to reduce the risk of her falling down.

But most important is the fact that Arbeau provides actual dance tunes to go with the patterns of steps he describes. Some of these come down only as unharmonized melodies, others as tunes with a complete four-part harmonization (of these the best known is the Pavane in Warlock's suite, a love song called *"Belle qui tient ma vie"*—"Fair one, who holds my heart captive with your eyes"). Warlock's arrangements, though they surely differ from the way a Renaissance dance band would have played these tunes, capture the spirit of each of the characteristic dance styles with respect and affection.

—Steven Ledbetter



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Joseph Haydn
Cello Concerto in C

Franz Joseph Haydn was born at Rohrau, Lower Austria, on 31 March 1732 and died in Vienna on 31 May 1809. The Cello Concerto in C was probably composed about 1765, judging from the relative location of the entry of its main theme in Haydn's own thematic catalogue of his works. It was most likely written for and performed soon after its completion by the principal cellist at Eszterháza, Joseph Weigl. The concerto is scored for solo cello with an orchestra of two oboes, two horns, and strings.

Haydn wrote relatively few concertos compared to most composers of his day, and most of those few have survived only by accident, often in a single copy. One dramatic example of this is the C major cello concerto, which was completely lost and known only through a two-measure entry of its principal theme in Haydn's personal thematic catalogue of his works until an old copy turned up in Prague in 1961, one of the most significant and exciting rediscoveries of recent Haydn research. For here was a prime example of Haydn in his early maturity, a work almost certainly written for and played by the principal cellist in the Eszterházy establishment, Joseph Weigl.

The concerto was the most popular and successful instrumental form of the Baroque, coming out of Italy, where it had been stamped with the signature of Vivaldi; its very success meant that composers tended to use the traditional techniques even as a new approach to harmonic organization, texture, and thematic structure was having a powerful effect on the nascent symphony and string quartet. The concerto thus became somewhat old-fashioned and retained far longer than the symphony the beat-marking rhythms of the Baroque and the concatenation of small rhythmic motives to build up a theme rather than classically balanced phrases. Formally, too, the concerto still built upon the Baroque ritornello form, which stated the principal material as blocks in a series of different keys linked by virtuosic passages for the soloist, although the ritornello arrangement gradually achieved détente with the sonata-form layout that became standard in the symphony.

Haydn's C major concerto is a splendid example of this transitional period; we can almost hear Haydn breaking the ties with the Baroque and becoming more "classical" as the work progresses, since the first movement has a great deal more of the small rhythmic cells and the standard syncopation that became such a cliché in the late concerto, although it also makes a bow to sonata form. But the last movement comes from the world of the contemporary symphonies, with scarcely a glance backward. In between comes a serenade-like Adagio that focuses attention on the graceful lyricism almost throughout.

—S.L.


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William Bolcom
Commedia, for (almost) 18th-century Orchestra

William Bolcom was born in Seattle, Washington, on 26 May 1938 and lives in Ann Arbor, Michigan. He composed Commedia *on a commission from the St. Paul Chamber Orchestra, which gave the first performance in Minneapolis in 1972. The score calls for one flute, two oboes, one clarinet, two bassoons, two horns, one keyboard player, and strings.*

William Bolcom is perhaps best-known to the general public as a performer. He played a major role in the rediscovery of ragtime a decade or so ago and made some of the finest recordings of classic piano rags. He tours regularly as the accompanist to his wife, mezzo-soprano Joan Morris, giving lively performances of the great songs of the American musical theater fom the height of vaudeville in the "Gay Nineties" through World War II, and recently they have included more contemporary cabaret songs in their repertory as well. Some years ago he orchestrated Scott Joplin's opera *Treemonisha* for its first fully staged complete performance in Atlanta. With co-author Robert Kimball, he produced a valuable memoir of one of the most talented composer-lyricist teams of musical theater, Eubie Blake and Noble Sissle, important figures in the short-lived efflorescence of black musical theater on Broadway in the '20s, *Reminiscing with Sissle and Blake*.

Bolcom entered the University of Washington in his native Seattle at the age of eleven to study composition with John Verrall and George McKay. Later he

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studied extensively with Darius Milhaud, both in California and in Paris. In 1964 he received the first doctor of musical arts degree to be granted by Stanford University. Among other honors, he has received two Guggenheim fellowships, a Koussevitzky Foundation grant, and an award from the American Academy of Arts and Letters. Such a recital of academic and professional accomplishments would seem to fit a composer destined to take his place in the groves of academe, turning out ivory tower works at a genteel pace. He has, to be sure, found academic positions at the University of Washington, Queens and Brooklyn Colleges of the City University of New York, the Yale Drama School (where he was composer-in-residence), and the NYU School of the Arts. Since 1973 he has been on the composition faculty of the School of Music of the University of Michigan.

Nonetheless, Bolcom's musical life has engaged him in a wide array of musical activities and the creation of works ranging from cabaret songs and exquisite piano rags in the modern vein to symphonic works. Yet even this range does not adequately describe the breadth of his style, since within a given string quartet, say, the musical language may range from atonal expressionism to the syncopation of a ragtime piece. His *Ragomania*, an orchestral work commissioned by the Boston Pops and first performed in 1982, has all the energy and flair of a festive classic rag yet also evokes, at times, the melting warmth of a romantic score like *Rosenkavalier.* Bolcom insists that laughter is as much a part of life as anguish, and it must therefore find a place in his art. He cannot, he has said, scowl and complain all the time; he wants to chuckle too, or raise a wry eyebrow, or laugh



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out loud. His most recent large-scale work, an evening-length setting of William Blake's *Songs of Innocence and Experience*, covers perhaps a broader gamut of styles than anything he has done so far, comprehending within itself folksong-like simplicity, rock music, ragtime, jazz, and the most complicated polyphonic and orchestral techniques.

The short concert overture *Commedia*, "for (almost) 18th-century orchestra," shows in a smaller scale the drama and the wit of Bolcom's music. Cast in a medium suitable for a concert at a princely household in (say) Mozart's Vienna, *Commedia* reveals in its ironic qualities an altogether modern sensibility. The title *Commedia* refers to Italian *commedia dell'arte*, which calls up (as Bolcom has remarked), "the stock stage characters tossed against each other in a variety of situations, often comic but, as evidenced in the paintings of a Longhi or a Magnasco, not without a darker side." Much of the music comes in the fast 6/8 time characteristic of the *saltarello* ("leaping dance") or *tarantella*, a mimed courtship dance from Taranto in the southern Italian region of Apulia.* Bolcom (in his own words) "baldly trots out some of the orchestral clichés of the eighteenth and early-nineteenth centuries." After a somewhat mysterious and purposely sombre opening, the sudden dominant-seventh chord boldly asserted by the woodwinds suggests not so much quotation of the past as calling it up for playful purposes. Soon the lively dance is underway, but its energy is not all high spirits; there is a dark, even demonic, side to this mood as well. From beginning to end, *Commedia* fuses classical gestures with modern irony. In so doing, it accomplishes the composer's stated goal: "I sense the need to reintegrate the past with the present, to treat musical language more like spoken language: as a constantly evolving creature, always taking on new flesh and bone, yet retaining its most ancient elements."

—S.L.

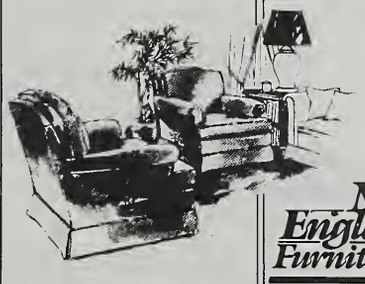
*The name Taranto also forms the basis for the derivation of the Italian word for tarantula, giving rise to the popular, but erroneous, notion that victims of the mildly toxic bite of that hairy spider were seized with such a susceptibility to music that they would dance (a tarantella, naturally) to the point of exhaustion. Alas, the charming tale is nothing but folk etymology at work.

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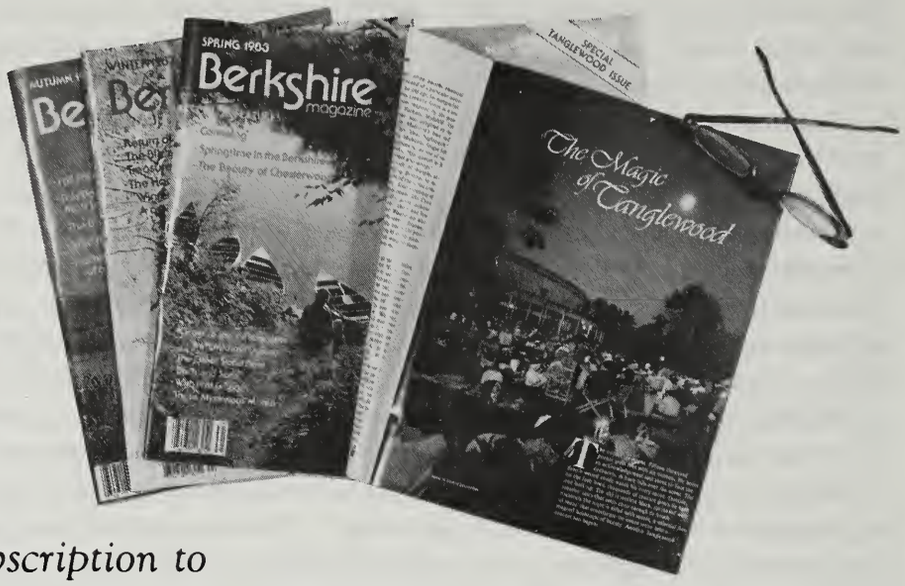


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Joseph Haydn
Symphony No. 103, *Drumroll*

Franz Joseph Haydn was born at Rohrau, Lower Austria, on 31 March 1732 and died in Vienna on 31 May 1809. He composed the Symphony No. 103 in London in the winter of 1794-95 and led its first performance at the King's Theatre on 2 March 1795. He made some changes, notably to the end of the finale, after his return to Vienna that August and reintroduced the work in its revised form on 21 September. At this concert we hear the revised version. The symphony is scored for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, with timpani and strings. It is likely that the winds were doubled at the first performance and certain that Haydn conducted from the fortepiano.

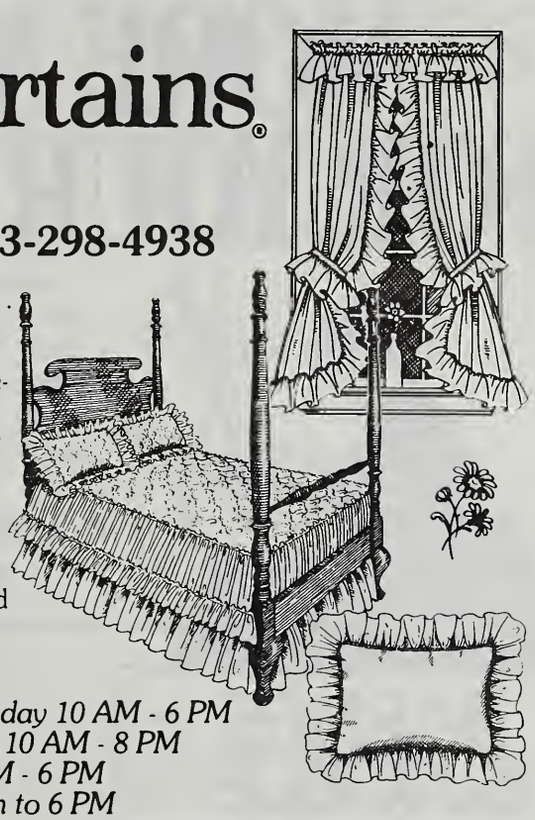
Haydn, at sixty-three, was at the summit of skill and invention, without rival as the world's most eminent and most loved composer and having found in London an ideally understanding audience. He visited England twice, each time for about a year and a half. What he wrote for his concerts there and for various patrons and publishers centers most famously on the twelve symphonies, six for each stay, for the concerts organized first by Johann Peter Salomon, later by Giovanni Battista Viotti. The *Drumroll* is the last but one in the second series.

Here is what the *Morning Chronicle* had to say about the premiere of the *Drumroll:*

> Another new Overture, by the fertile and enchanting HAYDN, was performed; which as usual, had continual strokes of genius, both in air and harmony. The Introduction excited the deepest attention, the Allegro

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> charmed, the Andante was encored, the Minuets, especially the Trio, were playful and sweet, and the last movement was equal, if not superior to the preceding.

Well might the introduction have "excited the deepest attention." It begins with the the long kettledrum roll on E-flat from which the symphony takes its name, and from this emerges a phrase, quiet, very slow, for low strings with bassoon, with flute and oboes joining in to make a cadence in its fifth and sixth measures.

Right away there is a problem: what to do with the drumroll? Haydn put no dynamic marking on it, neither is there any in the part from which the London timpanist played. Salomon, who made two arrangements of this symphony, one for piano trio and one for piano quintet, put a crescendo and a decrescendo sign—(which musicians call hairpins)—into the former and *ff* into the latter. The hairpin version became traditional, making this the first of innumerable symphonies from Schubert's *Unfinished* to Bartók's Concerto for Orchestra with mysterious creeping-bass beginnings. H.C. Robbins Landon, on the other hand, is a fortissimo man: at his suggestion, Hermann Scherchen adopted that version to exciting effect in his 1950 recording, and Landon also proposes fortissimo-decrescendo as the primary reading in his Universal complete edition of the symphonies. The choice is the conductor's, and the main thing is that this *Intrada*, as Haydn labels it, be impressive.

Of what follows the drumroll, Landon writes: "Without knowing the score, and listening to a performance with closed eyes, no one could possibly tell the meter of the opening." He also suggests that the first notes of this theme are an

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intentional reference, though "oblique," to the *Dies irae* (as quoted so famously by Berlioz and Rachmaninoff). Haydn does on occasion quote plainchant in his symphonies, for example in No. 26, *Lamentatione*, and in No. 49, *La passione*. Even so, I was skeptical about both of Landon's contentions, only to have someone who was listening to a recording without knowing the score comment both on the mystery of the meter of those slow bass notes and on the fact that the first four notes were those of the *Dies irae*.

With the unfolding of the introduction comes some clarity but also even more mystery as Haydn, with greatest deliberation, prepares an entry into C minor. The moment the Allegro begins we discover that he meant no such thing. The alternation of G and A-flat with which the Adagio closes is picked up and reinterpreted as belonging to E-flat major, which is just what the first twenty-five measures of the introduction—before the C minor red herring—would have led us to expect. It is an amazingly organic—and subtle—transition from introduction to Allegro; one of the rare precedents is a work Haydn knew and loved well, Mozart's Symphony No. 39, also in E-flat.

But even as Haydn now sets us firmly in place harmonically, he sets us a new metrical puzzle: it takes a full eight measures before we know for certain where "one" is and how to get in step with Haydn's buoyant stride. After so much expansiveness in the Adagio, the exposition goes by quickly indeed: the contrasting theme is even more of a pop tune than the first one, and just before it—as a present to the sharp-eared and attentive—there is a quick allusion to the matter of the introduction.

The development is long (longer than the exposition by a full dozen measures)



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and adventurous, and among its adventures is another appearance—quite ghostly this time—of the music of the introduction. The recapitulation, on the other hand, is startlingly condensed; it also becomes astonishingly serious, assuming a tone and suggesting harmonic shadows we thought we had left behind us with the Adagio. What all this leads to is nothing less than a third reappearance of that dark introductory music—drumroll and all—but this time in the original slow tempo! A coda, quick and brief, again brings the Adagio theme in allegro tempo, which we now hear as a combination that ties everything together. A touch as surprising as any is added by some new high horn calls.

The Andante which the London audience liked so well that it demanded an encore is based on two folk songs from the region around the Esterházy estates. The movement is a set of variations; however, Haydn obviously chose the two songs for their consanguinity, so that one gets the impression that the second, C major theme is itself already a variation of the first, C minor one (sharping the F in the second tune is a clever ruse). Haydn makes two variations on each theme, covering a wide range of musical characters from the martial to the playful. Viotti, his distinguished concertmaster, got a rewarding solo, as had his predecessors Tomasini (at Eszterháza) and Salomon in earlier symphonies. The coda, with its demonstration of how to go from C major to C major by way of E-flat, is wonderful. By the way, Haydn's quickening of Andante by the addition of "*più tosto Allegretto*" ("more like an Allegretto") was one of his Vienna afterthoughts.

The minuet is a moment of relaxation; the Trio is a tour-de-force of textural subtlety, as well as a show of how innocent beginnings may give rise to unlikely complexities. And now the finale, perhaps Haydn's greatest. The first movement had suggested two things, one large and one small. First there was the idea that one theme might establish dominance over an entire movement; at the end, there was that surprising, but so purposefully planted, flourish of horns. Haydn now picks up both threads, the second first. He begins with a call for the two horns alone. This is followed by an unmeasured silence, after which Haydn gives us the horn call again, though now as accompaniment to a springy violin tune. At this point, ten seconds into the movement, we have met all of its thematic material. Haydn is never as lavish with themes as Mozart; indeed, the monothematic movement is a singularly characteristic manifestation of his fantasy. But even for Haydn, this finale is a bravura display of the highest order of making very little go very far. To the very end Haydn keeps us surprised—he wrote only "surprise symphonies"—both with what he does that is new and with what he reveals about what is familiar. Back in Vienna, he tightened the last pages. Given his overriding concern with concentration, and even though he heroically sacrificed a joke too good to remain forever unheard, he was undoubtedly right.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. His program note on the *Drumroll* Symphony appeared originally in the program book of the San Francisco Symphony, copyright ©1984, and is reprinted by permission of that orchestra.

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Leonard Slatkin



The 1984-85 season was Leonard Slatkin's sixth year as music director of the Saint Louis Symphony, continuing a sixteen-year association during which he progressed from assistant conductor to associate, and from associate principal to principal guest conductor before becoming music director. In 1969 he founded the Saint Louis Symphony Youth Orchestra, a group internationally acclaimed for its European performances. During his association with the Saint Louis Symphony, Slatkin also completed two years as music director of the New Orleans Philharmonic while remaining music advisor, and he was named principal guest conductor of the Minnesota Orchestra, continuing as artistic director for its summer season. In constant demand as a guest conductor, his engagements include nearly every major orchestra and important summer festival in North America as well as abroad, and in January 1980 he was named "Musician of the Month" by High Fidelity/Musical America.

Son of violinist-conductor Felix Slatkin and cellist Eleanor Aller, Leonard Slatkin was raised in Los Angeles. He began violin at three, switched to piano at eight, and later turned to conducting, studying first with his father and then with Walter Susskind. He subsequently became a student of Jean Morel at Juilliard and made his conducting debut leading the Youth Symphony Orchestra of New York at Carnegie Hall when he was twenty-two. A year later he was appointed assistant conductor of the Saint Louis Symphony. In 1974, Mr. Slatkin attracted nationwide attention with his New York Philharmonic debut when he substituted at very short notice for an ailing Riccardo Muti. He made his European debut in November 1974 conducting the Royal Philharmonic Orchestra in the absence of the late Sir Adrian Boult. In the years since then, his guest appearances have brought him to Atlanta, Cleveland, Cincinnati, Dallas, Denver, Detroit, Houston, Los Angeles, Montreal, Philadelphia, San Francisco, and Toronto, and to Europe for engagements with the Amsterdam Concertgebouw, the Berlin Radio Orchestra, and the Vienna Symphony. He has also led orchestras in Kiev, Riga, and Tallin in the USSR, in Warsaw, and in Prague, and he made his Berlin Philharmonic debut in April 1983. His releases of music by Debussy, Ravel, Dvořák, Grieg, Bizet, and Mahler on the digital Telarc label have earned considerable critical praise, and a recent Telarc release of music by Vaughan Williams and other composers made *Billboard* magazine's "Top 40" best-selling classical album charts. In May 1982, Mr. Slatkin also began recording for the Nonesuch label.

In May 1980, Leonard Slatkin was awarded the first honorary doctorate in music ever given by the Saint Louis Conservatory and School for the Arts. In May 1881 he received an honorary



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doctorate of humane letters from the University of Missouri, St. Louis, and an honorary doctorate of music from Washington University. Mr. Slatkin made his first Boston Symphony appearances in January 1980. He returned to conduct the orchestra for his Tanglewood debut in July 1983. His most recent appearance with the orchestra was at Tanglewood last summer.



Jules Eskin



Born in Philadelphia, BSO principal cellist Jules Eskin came to the Boston Symphony Orchestra in 1964 after three years as principal cellist with the Cleveland Orchestra under George Szell. His father, an amateur cellist, gave him his first lessons, and at age sixteen he joined the Dallas Symphony. He studied in Dallas with Janos Starker and later with Gregor Piatigorsky and Leonard Rose at the Curtis Institute in Philadelphia. A 1954 Naumburg Foundation award-winner, he has participated in the Marlboro Music Festival, played with the Casals Festival Orchestra in Puerto Rico, and toured Europe in recital. Mr. Eskin is a member of the Boston Symphony Chamber Players and is on the faculties of the Tanglewood Music Center and the New England Conservatory of Music. He has been soloist with the Boston Symphony Orchestra on many occasions, and he has also been heard in solo and chamber music recital in Symphony Hall and at Tanglewood.

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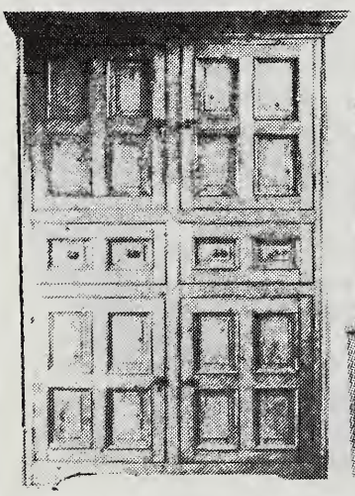
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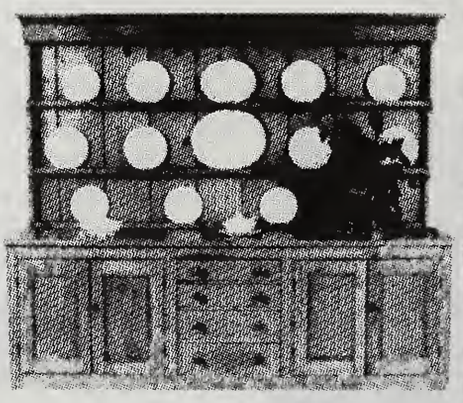
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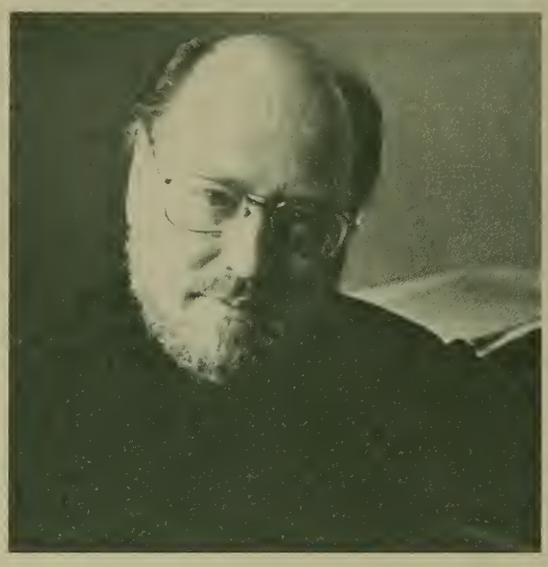
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JOHN WILLIAMS



The 100th Birthday Season is John Williams's sixth as conductor of the Boston Pops. In January 1980 he became the nineteenth conductor of the Pops since its founding in 1885. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York he also worked as a jazz pianist, both in clubs and on recordings. Again Williams moved to Los Angeles, beginning his career in the film studios and working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

Williams has composed the music and served as music director for over sixty films, including *Goodbye, Mr. Chips; Jaws,* the *Star Wars* trilogy, *Close Encounters of the Third Kind, Superman, Raiders of the Lost Ark, E.T. (the Extra-Terrestrial), Indiana Jones and the Temple of Doom,* and, most recently, *The River.* He has received 21 Academy Award nominations and has been awarded four Oscars and 15 Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies and a flute concerto and violin concerto recorded by the London Symphony Orchestra. He was commissioned to compose the official fanfare and theme for the 1984 Summer Olympic Games in Los Angeles. For the Pops' 100th Birthday, he wrote a new tuba concerto which was premiered this May by the Boston Symphony Orchestra's tuba player, Chester Schmitz.

The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history. Many of Williams's film scores have been recorded, and his highly acclaimed albums with the Boston Pops include *Pops in Space, Pops on the March, Aisle Seat, Pops Out of This World,* and *Boston Pops on Stage.* Their collaboration with soprano Jessye Norman, entitled *With a Song in My Heart,* was released early in 1985, and another recording, *America, the Dream Goes On,* a collection of favorite Americana, will be released this summer under a continuing exclusive contract with Philips Records.

Since his appointment as Pops Conductor, Williams has led the Pops in New York, Chicago, Los Angeles, and many other American cities. In addition, he has appeared as guest conductor with the major orchestras of London, Philadelphia, Montreal, and Los Angeles. In the past few years, Williams has received several honorary degrees from American colleges and universities, including the Boston Conservatory of Music, Berklee College of Music in Boston, Northeastern University, Tufts University, and the University of South Carolina at Columbia.

Mr. Williams is currently writing a new theme for the NBC network television news. Later this month he will take the Pops on a fourteen-city transcontinental tour sponsored by The Signal Companies, Inc., in celebration of the Boston Pops' 100th Birthday.

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America the Beautiful	Ward-Courage
Cowboys Overture	Williams
America, the Dream Goes On BYRON MOTLEY	Williams
We Are the World Sing-Along Reach Out and Touch Somebody's Hand— What the World Needs Now—We Are the World— Let There Be Peace on Earth	arr. Reisman
The Magic of Walt Disney When You Wish Upon a Star—Whistle While You Work—Someday My Prince Will Come—Hi-Diddle Dee-Dee— Zip-A-Dee-Doo-Dah—When You Wish Upon a Star (reprise)	arr. Ferguson
Everything's Coming Up Roses, from *Gypsy*	Styne-Ramin
Battle Hymn of the Republic	arr. Wilhousky

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Reach out and touch somebody's hand,
Make this world a better place if you can.
Reach out and touch somebody's hand,
Make this world a better place if you can.

Come and join the celebration
And listen to the unity of ev'ry nation.
There's a common bond that we all share
And it's the love in people ev'rywhere.
We can change things if we start giving.

Why don't you reach out and touch somebody's hand,
Make this world a better place if you can.
Reach out and touch somebody's hand,
Make this world a better place if you can.

WHAT THE WORLD NEEDS NOW
Bacharach/David

What the world needs now is love, sweet love,
It's the only thing that there's just too little of.
What the world needs now is love, sweet love,
No, not just for some, but for ev'ryone.

Lord, we don't need another mountain,
There are mountains and hillsides enough to climb.
There are oceans and rivers enough to cross,
Enough to last, till the end of time.

What the world needs now is love, sweet love,
It's the only thing that there's just too little of.
What the world needs now is love, sweet love,
No, not just for some, but for ev'ryone, ev'ryone, ev'ryone.

WE ARE THE WORLD
Ritchie/Jackson

There comes a time when we heed a certain call,
When the world must come together as one.
There are people dying and it's time to lend a hand
To life, the greatest gift of all.

We are the world, we are the children,
We are the ones to make a better day so let's start giving.
There's a choice we're making, we're saving our own lives.
It's true we make better days, just you and me.

When you're down and out, there seems no hope at all,
But if you just believe, there's no way we can fall.
Let us realize that a change will only come
When we stand together as one.

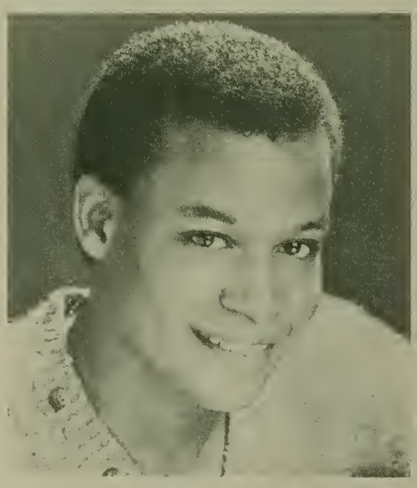
We are the world, we are the children,
We are the ones to make a better day so let's start giving.
There's a choice we're making, we're saving our own lives.
It's true we make better days, just you and me.
We are the world . . .

LET THERE BE PEACE ON EARTH
Miller/Jackson

Let there be peace on earth, and let it begin with me.
Let there be peace on earth, the peace that was meant to be.
With God as our father, brothers all are we.
Let me walk with my brother, in perfect harmony.

Let peace begin with me, let this be the moment now.
With ev'ry step I take, let this be my solemn vow,
To take each moment and live each moment in peace eternally.
Let there be peace on earth, and let it begin with me.

GUEST ARTIST



BYRON MOTLEY

Singer/songwriter Byron Motley, originally from Kansas City, Missouri, received his undergraduate degree in Music in 1981 from William Jewell College in Liberty, Missouri.

In July, 1982, Mr. Motley won the Midwest Music Exchange Pop Category Performance Award, which gave him the opportunity to perform his one-man show at the famed Chicagofest, attended by over 100,000 spectators. In May of this year, he received a master's degree in Music (Voice) from the University of Southern California in Los Angeles, where he was selected as one of USC's "Ten Most Talented Performers."

It was during a master class at USC that Mr. Motley made a strong impression upon celebrated jazz artist Cleo Laine, who brought him to the attention of Boston Pops conductor, John Williams. This led to his June, 1984 appearance as soloist with the Boston Pops at Symphony Hall, in a performance of the John Williams composition, "America, the Dream Goes On," which he repeats at tonight's concert.



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Quartet for Piano and Strings
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Portions of this concert are being filmed for "CBS Sunday Morning With Charles Kuralt." Occasional shots of the audience may be used.

Old American Songs (arr. Copland)

Zion's Walls
I Bought Me a Cat
Simple Gifts
The Little Horses
Ching-a-ring Chaw
At the River

Mssrs. HOLT and JACKSON

INTERMISSION

Appalachian Spring (original version for thirteen instruments)

Mr. BOROK, Mr. WINDER, Mr. HOBART, and Ms. SPEAKER CHURCHILL; Mr. FINE and Ms. McCARTY; Mr. ESKIN and Ms. BABCOCK; Mr. BARKER, Ms. DWYER, Mssrs. HADCOCK, WALT, and KALISH

KENT NAGANO, conductor

Baldwin piano

Notes

Aaron Copland was born in Brooklyn, New York, on 14 November 1900. His association with the Boston Symphony Orchestra has been both long in terms of years and profound in mutual benefits. Copland's name first appeared on a BSO program in 1925, when his composition teacher, Nadia Boulanger, performed as soloist in his Symphony for Organ and Orchestra. The conductor of that performance, Serge Koussevitzky, immediately became a champion of Copland's music; Koussevitzky forged the enduring link between composer and orchestra that has lasted to this day, deepened especially during the decades when Copland was the director of the composition program at Tanglewood. He has written many different kinds of music over the years, but whether his ideas were abstractly conceived or derived from cowboy songs, Mexican tunes, Shaker hymns, or jazz licks, his music has always had an energy and verve, a direct way of saying what he wanted to say, and—most rare of all—a tenderness that never turns into sentimentality.

Copland had become quite firmly established by the later '20s with a series of compositions that included the Symphony for Organ and Orchestra (which had been commissioned by Nadia Boulanger and which introduced the composer to New York, Boston, and other cities in 1925), *Music for the Theater*, the *Dance Sym-*

phony, the Piano Concerto, the trio *Vitebsk,* and the first version of the *Symphonic Ode*. Many of these pieces employed jazz elements, a feature naturally designed to make the music recognizably American. Also prevalent in his music of the '20s was a character that Copland described as a certain "idea of the grandiose, of the dramatic and tragic." The *Symphonic Ode* of 1929 "was a major effort, on which I worked for several years. It really seemed like a culminating work, so that I had to do something different after that." The different work turned out to be the highly concentrated and intense **Piano Variations** (1930). "I think now," said the composer in a conversation many years later, "that the Variations was another version of the grandiose except, that it had changed to a very dry and bare grandiosity, instead of the fat grandiosity of a big orchestral work that lasted nearly twenty minutes." Copland chose to open with a rather dramatic, angular variation, followed by the actual presentation of the theme, in which the jaggedness is reduced to a smooth line. The variations follow in direct succession. The work was first performed in New York on 4 January 1931, where it made an immediate strong impression. It has long since been elevated to the pantheon of classic American piano compositions.

The **Quartet for Piano and Strings**, dedicated to Elizabeth Sprague Coolidge, was begun during Copland's residency at Tanglewood in 1950 and completed on 20 October that year in Sneden's Landing, N.Y. Of this piece, the composer has written:

> A barn in Richmond, Massachusetts, with a beautiful view of open meadow and distant mountains housed me during the summer of 1950,



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> and it was there that I first consciously tried my hand, in my piano quartet, at twelve-tone composition. I found this approach to be liberating in two respects: it forces the tonal composer to have less conventional thoughts in respect to chord structure and it tends to have a refreshing influence so far as melody and figuration are concerned.

The first three notes of the row (B-flat, A-flat, G-flat) could easily be part of a major scale, and what follows suggests at first a whole-tone scale. The fact that his twelve-tone row is so nearly diatonic lends a songfulness to the work not always found in twelve-tone music. Copland uses this material with considerable freedom and imagination, not at all concerned to follow the "rules" of twelve-tone writing, though still deriving the principal ideas from manipulations of the basic row—and remaining recognizably himself at all times.

One of the ways in which Copland sought to create a music that was recognizably "American" to the average listener was to investigate the wealth of folk music produced in this country. There is a certain irony here, in that an urban composer, trained in Europe and long resident in New York, should choose to set many songs that he had surely never heard in their original "folk" context. Yet the musical language that he had evolved in composing his popular ballets was so appropriate that his **Old American Songs** were quickly recognized as masterful artistic interpretations of American folk material (much like the work that Vaughan Williams, Holst, and later Britten accomplished with their own folk song traditions in England). The two sets of *Old American Songs*, each consisting of five songs, were composed in 1950 and 1952. The songs range from folk ballads, lullabies, and revivalist hymns to numbers from the popular theater. Copland found the original music, in most cases, in the extraordinary Harris Collection at Brown University.

"Zion's Walls" was a revivalist melody credited to the compiler of the collection of hymn tunes called the *Social Harp*. *"I Bought Me a Cat"* was a children's nonsense song sung for Copland by the playwright Lynn Riggs, who learned it as a child in his native Oklahoma (it was Riggs's play *Green Grow the Lilacs* that was turned into the book of Rodgers and Hammerstein's classic musical *Oklahoma!*). *"Simple Gifts"* is a Shaker hymn tune from the period 1837-47; it has become the best-known of all such tunes from Copland's use of it in *Appalachian Spring*. *"The Little Horses"* was a children's lullaby originating in the Southern states. *"Ching-a-ring Chaw"* was a minstrel song, from the form of the musical theater that was most popular in the United States during the middle years of the nineteenth century and later. *"At the River"* is a well-known hymn tune, with words and melody created by the Reverend Robert Lowry in 1865.

Having already written two popular ballets—*Billy the Kid* and *Rodeo*—on American themes, Copland turned one more time to Americana for a dance piece intended for Martha Graham. The result was one of his ripest masterpieces, **Appalachian Spring**, subtitled "Ballet for Martha." Set in the early-nineteenth-century frontier (which is to say, in western Pennsylvania), it deals with the primal issues of marriage, work, and survival in a rugged world that is softened by human interaction. Copland's music is here at its most accessible, with most of the thematic ideas consciously or unconsciously arising from the Shaker melody *"Simple Gifts,"* on which he composed a set of variations as a climax to the ballet, before the gentle coda that leaves the frontier newlyweds alone and happy and hopeful of the future in their newly-built home. Though the music is predominantly diatonic and in a major key, it sounds throughout like no one but

Copland, from the characteristic opening sonority (which superimposes two major triads in a chordal spacing that creates a unique and memorable sound quality) to the tranquil close. The ballet was originally written for a large chamber ensemble of thirteen instruments, and was always performed with that ensemble by Martha Graham's troupe. Copland later prepared a suite for full orchestra, which became the best-known version of the score. But the original chamber version (to be heard here) is a marvel of textures and colors in its scoring, and it deserves to be heard far more often than it is.

—Steven Ledbetter

Zion's Walls (Revivalist Song)

Come fathers and mothers come,
Sisters and brothers come,
Join us in singing the praises of Zion,
the praises of Zion.

O fathers don't you feel determined
to meet within the walls of Zion,
We'll shout and go round the walls
of Zion.

I Bought Me a Cat (Children's Song)

I bought me a cat
My cat pleased me
I fed my cat under yonder tree
My cat says fiddle eye fee.

I bought me a duck . . .
My duck says "Quaa, quaa" . . .

I bought me a goose . . .
My goose says "Quaw, quaw" . . .

I bought me a hen . . .
My hen says "Shimmy shack,
shimmy shack" . . .

I bought me a pig . . .
My pig says "Griffey, griffey" . . .

I bought me a cow . . .
My cow says "Baw, baw" . . .

I bought me a horse . . .
My horse says "Neigh, neigh" . . .

I bought me a wife . . .
My wife says "Honey, honey" . . .
My cat says fiddle eye fee.

Simple Gifts (Shaker Song)

'Tis the gift to be simple
'tis the gift to be free
'tis the gift to come down
where you ought to be.
And when we find ourselves
in the place just right
'twill be in the valley
of love and delight.

When true simplicity is gained
to bow and to bend we shan't be ashamed
to turn, turn will be our delight
'till by turning, turning we come round right.

The Little Horses (Lullaby)

Hush you bye, don't you cry,
go to sleepy little baby.
When you wake, you shall have,
all the pretty little horses.

Blacks and bays, dapples and grays,
Coach and six-a little horses . . .

Hush you bye, don't you cry,
go to sleepy little baby.
When you wake, you'll have sweet cake,
and all the pretty little horses.

A brown and a gray, and a black and a bay,
and a coach and six-a little horses . . .

Ching-a-ring Chaw (Minstrel Song)

Ching-a-ring-a ring ching ching,
Ho-a ding-a ding kum larkee . . .

Brothers gather round,
listen to this story,
'bout the promised land,
an' the promised glory.

You don' need to fear,
if you have no money,
you don' need none there,
to buy you milk and honey.

There you'll ride in style,
coach with four white horses,
there the evenin' meal,
has one two three four courses.

Ching-a-ring-a ring . . .

Nights we all will dance,
to the harp and fiddle,
waltz and jig and prance,
"Cast off down the middle."

When the mornin' come,
all in grand and splendour,
stand out in the sun,
and hear the holy thunder.

Brothers hear me out,
the promised land's a-comin',
dance and sing and shout,
I hear them harps a-strummin'.

Ching-a-ring ching ching . . .

By the River (Hymn Tune)

Shall we gather by the river,
where bright angels feet have trod,
with its crystal tide forever
flowing by the throne of God.

Yes we'll gather by the river,
the beautiful, the beautiful river,
Gather with the saints by the river
that flows by the throne of God.

Soon we'll reach the shining river,
soon our pilgrimage will cease,
soon our happy hearts will quiver
with the melody of peace.

Yes we'll gather by the river . . .

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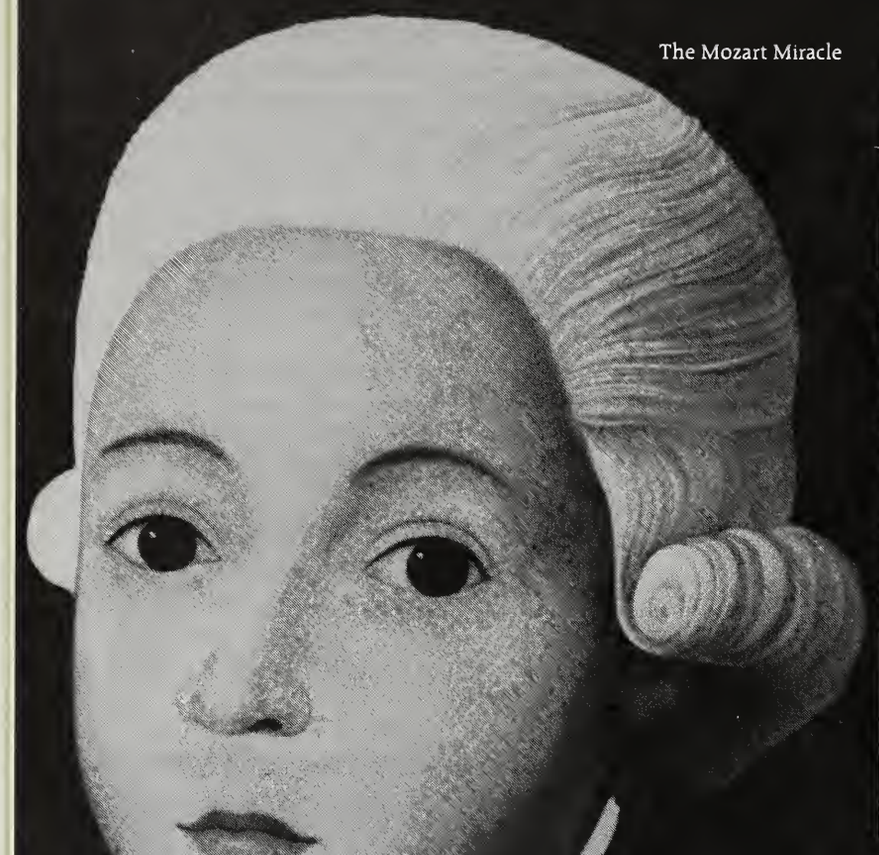
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Weekend Prelude

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BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

SCHUBERT — Quartet movement (Allegro assai) in C minor, D.703

MENDELSSOHN — String Quartet No. 3 in D, Opus 44, No. 1
Molto allegro vivace
Menuetto. Un poco allegretto
Andante espressivo ma con moto
Presto con brio

Notes

As a teenager—between his fourteenth and nineteenth years, to be precise—**Schubert** composed no fewer than seventeen string quartets, some of which are lost or incomplete; still there are ten complete works from this early time. These were intended for use within the family circle, where string quartet playing was a favorite pastime, the composer himself taking the viola part. A perusal of these early works could not possibly prepare one for the breathtaking development in Schubert's quartet writing between 1816 and December 1820, when he wrote the beginning of a quartet in C minor which completely shatters the comfortable expectations of domestic music-making. Of this work, he completed only the Allegro assai. A planned slow movement remained unfinished, and he apparently never attempted the two last movements. (The piece is often referred to by the German word *Quartettsatz,* but that means nothing more than "Quartet movement"; it is surely a pointless term in an English-speaking country.)

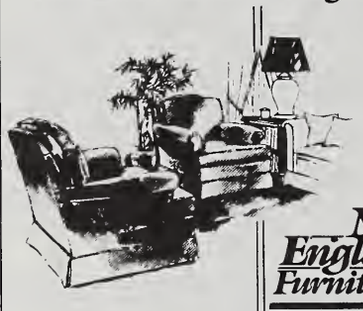
Schubert left many works unfinished; he seems to have felt that if the composition as a whole was not going to his satisfaction, it was easier to begin entirely afresh than to try to salvage what he had. The great majority of his unfinished works (like the present Allegro assai) are in minor keys. We may reasonably speculate that he was concerned with the proper way of ending a work that began in the minor. The example of Beethoven's Fifth Symphony made things difficult for later composers; no longer was it possible for a sensitive and imaginative composer simply to *end* with a facile major-key movement. He had to bring some sense of victory after struggle.

Schubert apparently saw no way of writing a satisfactory finale in the present instance, but the completed first movement is already light years ahead of anything else he had written for the medium. The character of the music is uncanny, suspenseful (an effect created partly by the almost constant use of tremolo, either in the themes or the accompaniment); a hushed and pregnant tension prevails. The opening pianissimo rustle of a 6/8 theme is ingeniously worked into the whole movement, either literally or as a rhythmic motive in melody or accompaniment. The so-called "second theme" consists of three sections: a tuneful melody in A-flat, a stormy passage in A-flat minor using the tremolo of the main theme, and a new idea in G major. The development grows largely out of the tremolo figure of the first theme.

The recapitulation is quite extraordinary. We expect to hear the first theme (again in C minor), then the secondary material, transposed to end in the tonic key, which would make it C major. But Schubert is clearly not ready to yield to the major so early in the composition. He presents the recapitulation in reverse order—first the three segments of "second theme" in B-flat and E-flat major, moving to E-flat minor for the stormy part, then to the relaxation of C major. Only then does the opening theme come back in the stealthy whispers of its C minor beginning. Had Schubert seen his way clear to finishing a work built from such a premise, which was both striking and unusual, the result would have been epoch-making. As it is, we remain awestruck by the intensity of the twenty-three-year-old composer's music and by the complete mastery of the craft of string writing that the quartet movement reveals.

During the 1830s, when **Mendelssohn** was only in his twenties, he often had to sacrifice composition to his increasing fame and his undeniable talents as a conductor and administrator. He was always busy traveling to performances, writing to order for festivals, conducting, planning events, and directing educational activities. All these responsibilities took their toll, with the result that for a time (until he managed to rid himself of some of the most demanding duties), his music all too often took on the air of a well-tooled, factory-made product, rather disappointing after the brilliant achievements of his teens. There is little sign of this, however, in the Opus 44 string quartets. If not perhaps as original in their conception as Mendelssohn's first two extraordinary contributions to the medium, published as Opus 12 and Opus 13, they remain among his most fre-

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quently performed contributions to the quartet literature and are frequently regarded as his crowning work in the genre.

The quartet published as No. 1 was actually the last of the three to be composed; Mendelssohn finished it on 24 July 1838. On that day the composer wrote to his violinist friend Ferdinand David (for whom he would write the Violin Concerto) to say that he liked his new work very much, and that he thought it more spirited and grateful for the players than the other two quartets in the set. Perhaps it was his preference for the quartet in D that induced Mendelssohn to give it first place in the publication. Certainly the piece is beautifully designed for the players, set in the most resonant possible key for the string quartet, and filled with bright and effective passages. The opening gesture, with tremolos in the middle parts and a melody suggesting arpeggios, bears a certain similarity to the opening of the Violin Concerto, which Mendelssohn had just conceived.

Some commentators have regarded this quartet as the stylistic throwback in the Opus 44 set, though their view may simply be colored by the fact that Mendelssohn chooses to write a Menuetto as the second movement. The movement's central Trio, in the minor mode, suggests a folk music imitation with its drone bass. The slow movement, which comes third, is in B minor, wistfully nostalgic and delicately harmonized. The finale, a racing saltarello in 12/8 time, recalls the brilliant conclusion to the *Italian* Symphony, musical entertainment of the highest level.

—Steven Ledbetter



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MOZART	Rondo in D, K.382, for piano and orchestra PETER SERKIN, piano
TAKEMITSU	*Riverrun*, for piano and orchestra PETER SERKIN

INTERMISSION

TCHAIKOVSKY	Symphony No. 6 in B minor, Opus 74, *Pathétique* Adagio—Allegro non troppo Allegro con grazia Allegro molto vivace Finale: Adagio lamentoso

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NOTES

Wolfgang Amadè Mozart
Rondo in D, K.382, for piano and orchestra

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He composed the Rondo in D in Vienna in March 1782 as a new finale to an older concerto, K.175, and played it himself a year later in Vienna on 11 March 1783. In addition to solo piano, the score calls for flute, two oboes, two horns, two trumpets, timpani, and strings.

Mozart's first original piano concerto was the one in D major that we know as K.175 (four earlier concertos are properly to be classed as "arrangements," since they are recompositions of piano sonatas by other composers, expanded to include orchestral ritornelli; they were probably exercises set by Mozart's father). Composed when Mozart was a few months short of his eighteenth birthday, it is filled with energetic rhythmic interplay and an amazing range of moods. The finale, in particular, is an original conception for a concerto, a sonata form overlaid with contrapuntal elements (anticipating such later achievements as the last movement of the *Jupiter* Symphony). It remained a favorite work of Mozart's for a long time. He played it in a concert given by his friends the Cannabichs in Mannheim during his tour in 1777-78 and reported to his father, "This concerto is much liked." He brought it out again in Vienna soon after moving there permanently as part of a concert given by Aloysia Lang. But this time he felt it necessary to replace the highly original contrapuntal finale with a new one designed to suit the taste of the Viennese public, a taste altogether less sternly intellectual and more hedonistic. The result was the graceful set of variations which were originally published as the finale of the concerto but have, more appropriately, attained a concert life of their own, since the original finale suits the rest of the


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Concord String Quartet
Concert including works by Jacob Druckman and Dimitri Shostakovich

Friday, 2 August, 7 p.m.: Shed
Weekend Prelude with Jan DeGaetani, mezzo-soprano, and Gilbert Kalish, piano
Program including songs by Charles Ives

Saturday, 3 August, 2:00 p.m.: Theatre-Concert Hall
Fellows of the Tanglewood Music Center
Works by Leon Kirchner, John Thow, John Lennon*, and Alban Berg

Sunday, 4 August, 10 a.m.: Theatre-Concert Hall
Fellows of the Tanglewood Music Center
Songs on texts of Emily Dickinson by George Perle, Fred Lerdahl*†, Leon Kirchner, and Aaron Copland

Sunday, 4 August, 8:30 p.m.: Theatre-Concert Hall
Fellows of the Tanglewood Music Center
Works by Junko Mori, Sheree Clement*†, Stefan Wolpe, David Lang*, and György Ligeti

Monday, 5 August, 8:30 p.m.: Theatre-Concert Hall
Fellows of the Tanglewood Music Center
Tanglewood Music Center Orchestra
Kent Nagano, conductor
Works by Pierre Boulez, György Kurtág, and John Adams

Tuesday, 6 August, 8:30 p.m.: Theatre-Concert Hall
Boston Symphony Chamber Players
Jan DeGaetani, mezzo-soprano
Gilbert Kalish, piano
Works by Leon Kirchner, George Crumb*, and Robin Holloway

Wednesday, 7 August, 8:30 p.m.: Theatre-Concert Hall
Tanglewood Music Center Orchestra
Leon Kirchner, conductor
Works by Leon Kirchner, David Del Tredici*, and Roger Sessions

*Margaret Lee Crofts Fellow
†first performance

All events except the Concord String Quartet on 1 August, the Weekend Prelude on 2 August, and the Boston Symphony Chamber Players on 6 August, all of which require Tanglewood Festival tickets available at the Tanglewood box office, are free to Friends of Music at Tanglewood and open to the public for a $5 contribution at the Main Gate ($6 on 7 August).

The 1985 Festival of Contemporary Music at Tanglewood is dedicated with gratitude to Mrs. Margaret Lee Crofts, a generous supporter of fellowships for composers at Tanglewood continuously since 1947.

work better. (Alfred Einstein remarked disapprovingly that K.382 was "the first instance of Mozart's having to write down to the taste of the general public.")

The music, though called a rondo, is actually a very straightforward theme-and-variations; the only thing that remotely justifies the term rondo is the fact that two of the variations, placed roughly to correspond to the episodes in a simple rondo form, are more varied than most—one is in the minor key, the other in the major, but tempo Adagio. Other than this, the movement proceeds without so much as a single harmonic deviation or expansion from the tonic-dominant pattern presented in the first statement of the theme. The entire movement, then, is an exercise in the graceful embellishment of a melody over the simplest possible harmonies. The Viennese loved it. Mozart reported the day after the concert, "they did not cease to applaud and I had to repeat the Rondeau;—it was a proper deluge." It was no doubt pleasant to be so well received in one of his earliest appearances in his new home, but if this is the kind of thing the Viennese wanted, it is no wonder that Mozart's later and much more elaborate music was criticized as overly intellectual.

— Steven Ledbetter

Toru Takemitsu
Riverrun, for piano and orchestra

Toru Takemitsu was born in Tokyo on 8 October 1930 and is living there. Completed in 1984, Riverrun, *for piano and orchestra, was commissioned by the Los Angeles Philharmonic Association for Peter Serkin, who gave the first performance with Simon Rattle conducting the Los Angeles Philharmonic at the Dorothy Chandler Pavilion in Los Angeles on 10 January 1985. In addition to the solo piano, the score calls for three flutes (second doubling piccolo, third doubling alto flute), three oboes (third doubling English horn), three clarinets in B-flat (second doubling E-flat clarinet), contrabass clarinet in B-flat, three bassoons (third doubling contrabassoon), four horns, trumpet in D, two trumpets in C, three trombones, timpani, glockenspiel, vibraphone, tubular bells, marimba, xylophone, three tam-tams (high, medium, and low), celesta, two harps, and strings.*

Toru Takemitsu is one of Japan's best-known composers today, both in his home country and in the West. His career came about as an unlikely result of an accident that occurred when he was sixteen. While mountain climbing, he dropped his camera into a waterfall. In trying to retrieve it, he caught pneumonia, and he was forced to spend a long period convalescing at home. There he listened to music on the radio for hours on end and—though he had never studied music up to that time—decided to be a composer. He bought scores and taught himself to play the piano. Though he became the private pupil of Kosuji Kiyose at the age of eighteen, he is largely self-taught as a composer. Within three years he had organized Tokyo's Experimental Workshop, a society for the performance of avant-garde music, and in 1966 he created, with Seiji Ozawa and Toshi Ichiyanagi, the group *Orchestral Space*.

Takemitsu's earlier music made fleeting obeisance to the expressionism of the second Viennese school or to the melodic and harmonic gestures of French music in this century from Debussy to Messiaen. But for the most part his music is

entirely *sui generis*. He does not concern himself with traditional theory or musical structures. His rhythms are irregular and very flexible. His harmonies are not functional. For the most part, he has been interested in timbre and texture, in the most varied and delicate colors of sound—and, as a corollary, with silence. His earliest large work, *Requiem* for string orchestra (1957), was heard in 1959 by Igor Stravinsky, who declared it to be a masterpiece. After giving lectures with John Cage at the East-West Center in Hawaii in 1964, Takemitsu staged a series of "events" in Tokyo in collaboration with Cage and others. At the same time he became interested anew in such traditional Japanese instruments as the *biwa* and the *shakuhachi*. He used the *biwa* in his 1962 score *Seppuku* and later employed both instruments in a sort of double concerto called *November Steps*, composed in 1967 for the 125th anniversary of the New York Philharmonic. Other film scores have come from his pen, including music for the well-known 1964 film *Woman of the Dunes*. In these, and in a large output of pieces for orchestra and for various instrumental combinations, Takemitsu has demonstrated an ability to fuse oriental musical gestures with those from the west in a language that is personal and idiomatic.

Owing to Seiji Ozawa's long acquaintance with Takemitsu and his collaboration with the composer in performances going back two decades at least, Boston audiences have had a number of opportunities over the years to hear new compositions by Takemitsu as they appeared. Boston Symphony performances of his works have included the *Requiem* for string orchestra at Tanglewood in 1967; *November Steps No. 1* in November 1969; *Cassiopeia* for percussionist and orchestra at Tanglewood in 1971, repeated in Boston that November with *The Dorian Horizon* for strings; *Quatrain* (with the contemporary chamber ensemble *Tashi*) in March



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1977 and at Tanglewood that July; and *A Flock Descends Into the Pentagonal Garden* in November and December 1978. The two last-named works were also recorded by the orchestra. Most recently, in November 1984, Ozawa led the American premiere of Takemitsu's *To the Edge of Dream*, for guitar and orchestra, at Symphony Hall with soloist Manuel Barrueco.

The composer provided the following brief program note for the Los Angeles premiere of *Riverrun:*

> *Riverrun,* for piano and orchestra, is a work inspired by James Joyce's *Finnegan's Wake,* as were the string quartet *A Way A Lone,* and *Far Calls, Coming Far!* for violin and orchestra. These are all deeply connected with the image of water.
>
> The music flows in the form of a musical tributary derived from a certain main current, wending its way through the scenery of night toward the sea of tonality. The motif, and the intervals of the major seventh and the major third, almost like simple symbols, gradually disperse and always give birth to a variety of melodic subspecies. While they sometimes confront one another, they do not necessarily represent a dialectic development, but continually keep occurring, disappearing, and recurring.
>
> —S.L.

Pyotr Ilyich Tchaikovsky
Symphony No. 6 in B minor, Opus 74, *Pathétique*

Pyotr Ilyich Tchaikovsky was born in Kamsko-Votkinsk, Vyatka province, Russia, on 7 May 1840 and died in St. Petersburg on 6 November 1893. He composed the Sixth Symphony between 16 February and 31 August 1893. The first performance took place in St. Petersburg on 28 October that year, just a week before the composer's death. The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, tam-tam, and strings.

During Tchaikovsky's last years, his reputation grew enormously outside of Russia, but he was left prey to deepening inner gloom, since his countrymen rarely recognized his genius. He had, moreover, been shattered by the sudden breaking-off of the strange but profoundly moving epistolary relationship that he had carried on for fourteen years with Nadezhda von Meck, whose financial assistance and understanding had sustained him through difficult times. Though they never met face to face, their relationship was one of the strongest, in its emotional depth, that either of them was ever to experience; she, for unknown reasons, decided to end the correspondence decisively in October 1890. Tchaikovsky never fully recovered from the blow. Another reason for his depression was an old but continuing concern—the constant fear that his homosexuality might become known to the public at large or to the authorities (which would lead to terrible consequences, since homosexuality was regarded as a crime that might involve serious legal consequences, including banishment and the loss of his civil rights).

Tchaikovsky was also concerned that he was written out. In 1892 he began a symphony and had even partly orchestrated it when he decided to discard it entirely (some twenty years ago it was completed by a Russian musicologist and

performed as Tchaikovsky's "Seventh Symphony"; the composer's self-critical view was right). But a trip to western Europe in December brought a warm reunion: he visited his old governess, whom he had not seen for over forty years. The two days he spent with her, reading over many letters from his mother and his brothers and sisters, not to mention some of his earliest musical and literary work, carried him off into a deep nostalgia. As the composer wrote to his brother Nikolay, "There were moments when I returned into the past so vividly that it became weird, and at the same time sweet, and we both had to keep back our tears."

The retrospective mood thus engendered may have remained even though he returned to Russia at low ebb: "It seems to me that my role is finished for good." Yet the recent opportunity to recall his childhood, when combined with his fundamentally pessimistic outlook, may well have led to the program for the work that suggested itself to him and captured his attention on the way home. Within two weeks of writing the foregoing words, Tchaikovsky was hard at work on what was to become his masterpiece. Home again, he wrote in mid-February to a nephew that he was in an excellent state of mind and hard at work on a new symphony with a program—"but a program that will be a riddle for everyone. Let them try and solve it." He left only hints: "The program of this symphony is completely saturated with myself and quite often during my journey I cried profusely." The work, he said, was going exceedingly well. On 24 March he completed the sketch of the second movement—evidently the last to be outlined in detail—and noted his satisfaction at the bottom of the page: "O Lord, I thank Thee! Today, 24th March, completed preliminary sketch well!!!"

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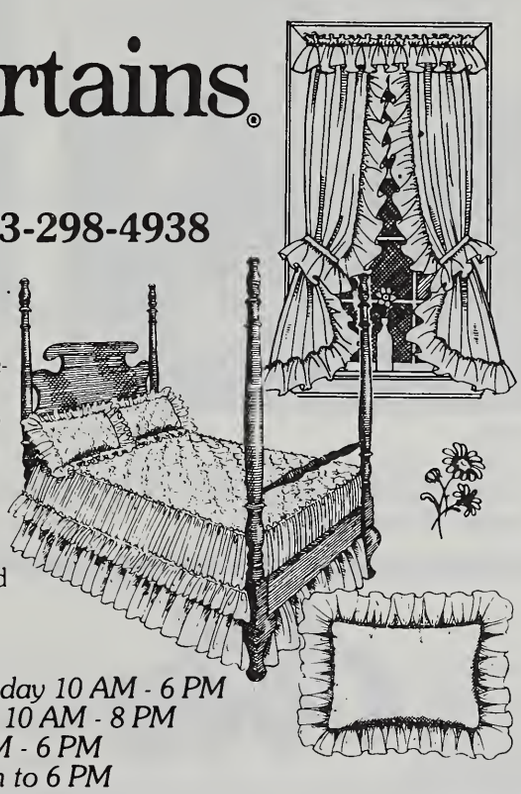
The orchestration was interrupted until July because he made a trip to Cambridge to receive an honorary doctorate, an honor that he shared with Saint-Saëns, Boito, Bruch, and Grieg (who was ill and unable to be present). He was presented for the degree with a citation in Latin that appropriately singled out the *"ardor fervidus"* and the *"languor subtristis"* of his music. When he returned home he found that the orchestration would be more difficult than he expected: "Twenty years ago I used to go full speed ahead and it came out very well. Now I have become cowardly and unsure of myself. For instance, today I sat the whole day over two pages—nothing went as I wanted it to." In another letter he noted, "It will be . . . no surprise if this symphony is abused and unappreciated—that has happened before. But I definitely find it my very best, and in particular the most sincere of all my compositions. I love it as I have never loved any of my musical children."

Though Tchaikovsky was eager to begin an opera at once, the Sixth Symphony was to be the last work he would complete. The premiere on 28 October went off well despite the orchestra's coolness toward the piece, but the audience was puzzled by the whole—not least by its sombre ending. Rimsky-Korsakov confronted Tchaikovsky at intermission and asked whether there was not a program to that expressive music; the composer admitted that there was, indeed, a program, but he refused to give any details. Five days later Tchaikovsky failed to appear for breakfast; he complained of indigestion during the night, but refused to see a doctor. His situation worsened, and in the evening Modest sent for medical help anyway. For several days Tchaikovsky lingered on, generally in severe pain. He died at three o'clock in the morning on 6 November.

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Before going on to the music of the Sixth Symphony, it is worth pausing here to deal with the mystery that currently surrounds the composer's demise—especially because interpretations of the symphony have been colored by the circumstances of his sudden death. Until recently it was believed that Tchaikovsky drank a glass of unboiled water during a cholera epidemic and that he died of the disease. A very different story was published (in the February 1981 issue of *High Fidelity*): it suggested that the composer's death was a forced suicide—virtually, in fact, a murder. According to this new account, the composer was about to be denounced to the Tsar as a homosexual by a duke with whose nephew Tchaikovsky had struck up a friendship. The duke gave his letter of complaint to the Chief Prosecutor of the State, a man named Yakobi, who had been a classmate of the composer years earlier at the St. Petersburg College of Law. Apparently all the surviving students of that class convened a "court of honor" to decide what they might do to save the reputation of their school should Tchaikovsky be denounced. After argumentation that lasted for hours (and at which the composer was present), the decision was reached that he would have to commit suicide by some means that could be passed off as a disease—the letter of denunciation would then be moot.

According to this story, then, one of the participants obtained a supply of poison and delivered it to Tchaikovsky, who consumed it and then refused to see a doctor until it was too late for help. All involved—including the doctor who finally treated him and his own family—had to be in on the secret, in order to protect the composer's memory and their own reputations. Unfortunately, the story itself is almost totally undocumented except by a series of hearsay accounts. But the Russian musicologist Alexandra Orlova (who had seen documents in Russia that are not accessible to Western scholars) convinced the English Tchaikovsky scholar David Brown of its truth, with the result that this version appears in The New Grove Dictionary of Music and Musicians. But a story derived largely from fourth-hand deathbed reports does not inspire confidence, especially when it is so obviously sensational in character.

There is a continuing debate among musicologists and specialists in Russian



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culture as to the validity of the sensational tale, and the final conclusions have surely not yet been drawn. All of this speculation has been fired, in part, by the extraordinary expressive richness of the Sixth Symphony, and especially by its finale. Some writers have gone so far as to assert that the music was composed because of the composer's premonitions of impending death. Yet perusal of his letters makes clear that until the last few days he was in better spirits than he had enjoyed for years, confident and looking forward to future compositions. The expressive qualities of the Sixth Symphony follow from his two previous symphonies, which are also concerned in various ways with Fate. The Fourth and Fifth symphonies had offered two views of man's response to Fate—on the one hand finding solace in the life of the peasants, on the other struggling to conquest, though through a somewhat unconvincing victory. In the Sixth Symphony, Fate leads only to despair.

Tchaikovsky never did reveal a formal program to the symphony, though a note found among his papers is probably an early draft for one:

> The ultimate essence of the plan of symphony is LIFE. First part—all impulsive passion, confidence, thirst for activity. Must be short. (Finale DEATH—result of collapse.) Second part love; third disappointments; fourth ends dying away (also short).

In the end, all of this (and any possible elaborations of it) remained the composer's secret. The title that it now bears came only the day after the first performance, when the composer, having rejected "A Program Symphony" (since he had no intention of revealing the program) and Modest's suggestion of "Tragic," was taken with his brother's alternative suggestion, "Pathetic." Modest recalled his brother's reaction: "'Excellent, Modya, bravo, *Pathetic!*' and before my eyes he wrote on the score the title by which it has since been known." The title gives a misimpression in English, where "pathetic" has become a debased slang word, almost totally losing its original sense of "passionate" or "emotional," with a hint of its original Greek sense of "suffering." In French it still retains its significance. And the symphony is, without a doubt, the most successful evocation of Tchaikovsky's emotional suffering, sublimated into music of great power.

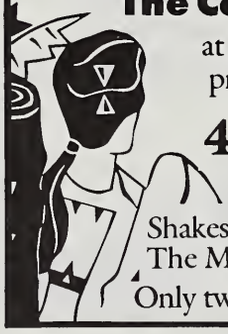
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The slow introduction begins in the "wrong" key but works its way around to B minor and the beginning of the Allegro non troppo. The introduction proves to foreshadow the main thematic material, which is a variant of the opening figure in the bassoon over the dark whispering of the double basses. The great climax to which this builds is a splendid preparation for one of Tchaikovsky's greatest tunes, a falling and soaring melody that is worked to a rich climax and then dies away with a lingering afterthought in the clarinet. An unexpected orchestral crash begins the tense development section, which builds a wonderful sense of energy as the opening thematic material returns in a distant key and only gradually works round to the tonic. The romantic melody, now in the tonic B major, is especially passionate.

The second movement is quite simply a scherzo and Trio, but it has a couple of special wrinkles of its own. Tchaikovsky was one of the great composers of the orchestral waltz (think of the third movement of the Fifth Symphony); here he chose to write a waltz that happens to be in 5/4 time! According to the conservative Viennese critic Eduard Hanslick: "This disagreeable meter upsets both listener and player." But the odd rhythmic twist is more than compensated for by the extraordinary grace of the music.

The third movement is a brilliant march, beginning with rushing busy triplets that alternate with a crisp march melody that bursts out into a climactic full orchestral version, a momentary triumph. That triumph comes to a sudden end with the beginning of the final movement, which bears the unprecedented marking *"Adagio lamentoso."* The first theme is divided *between* the two violin parts in such a way that neither first nor second violin part alone makes sense, but when played together they result in a simple, expressive, descending melody. (Of course, the orchestra should be seated as it was in Tchaikovsky's day for the music to make its full effect. With the first violins at the front of the stage on the conductor's left and the second violins at the front on his right, the melody seems to leap back and forth from one side of the stage to the other on every note.) The second theme, a more flowing Andante, builds to a great orchestral climax exceeded only by the climax of the opening material that follows. This dies away and a single stroke of the tam-tam, followed by a soft and sustained dark passage for trombones and tuba, brings in the "dying fall" of the ending, the second theme descending into the lowest depths of cellos and basses.

Tchaikovsky's farewell vision is a sombre one, congruent with his own pessimistic view of life. But it is worth remembering—especially given all the stories that whirl around the composer—that his art, and especially the *Pathétique* Symphony, was a means of self-transcendence, a way of overcoming the anguish and torment of his life. It has sometimes been assumed in the past that Tchaikovsky chose to revel in his misery; but in the Sixth Symphony, at least, he confronted it, recreated it in sound, and put it firmly behind him.

—S.L.

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The Chamber Players' activities include an annual three-concert series in Boston's Jordan Hall, regular appearances at Tanglewood and in New York City, and a busy schedule of touring and recording. The group has traveled to South America, the Soviet Union, and throughout the United States. In May 1983 they performed for the first time in Japan, giving fourteen concerts in eleven cities. In May 1984 they made their fifth tour of Europe. Their most recent recordings, for Nonesuch, include the Beethoven Septet, the Schubert Octet, and music of Brahms—the two string quintets, the Horn Trio, and the Clarinet Trio. Nonesuch has also recorded them in Smetana's G major Piano Trio and the Dvořák String Sextet, an album to be released in the near future. The ensemble's Deutsche Grammophon release of Strauss waltzes as transcribed by Schoenberg, Berg, and Webern won the prestigious Deutsche Schallplattenpreis. Other Chamber Players recordings include

Debussy's last three sonatas and *Syrinx* for solo flute; the Dvořák Opus 77 String Quintet; music of Ives, Porter, and Carter; and the complete chamber music of Stravinsky, including the concert suite from *L'Histoire du soldat*. The Boston Symphony Chamber Players celebrated their twentieth anniversary as a performing ensemble during the 1983-84 season.

Gilbert Kalish



Pianist Gilbert Kalish has been internationally acclaimed for his presentation of piano literature spanning the eighteenth century to the present, including new works commissioned and premiered by him. His concert appearances throughout Europe, Asia, New Zealand, and Australia, as well as in the United States, and his many recordings have established him as a major voice in American music. Born in New York and a graduate of Columbia University, Mr. Kalish studied piano with Leonard Shure, Isabelle Vengerova, and Julius Hereford. Pianist for the Boston Symphony Chamber Players since 1969 and for the Contemporary Chamber Ensemble since its inception in 1960, he appears also as guest artist with such renowned ensembles as the Juilliard, Concord, and Tokyo string quartets, the New York Woodwind Quintet, and the Chamber Music Society of Lincoln Center. Mr. Kalish performs widely with the distinguished mezzo-soprano Jan DeGaetani, an artistic collaboration that began as early as 1960, when both singer and pianist were at the threshold of their respective careers.

Mr. Kalish is Head of Chamber Music and Keyboard Activities at the Tanglewood Music Center and Professor of Piano at the State University of New York at Stony Brook. He gives frequent master classes in conjunction with his recitals at leading American universities, and he is active as a panelist and juror for a number of prestigious piano competitions, among them the Rockefeller Foundation's International American Music Competition, the Naumburg Competition, and the Pro Musicis Competition. With a repertory ranging from Haydn, Schubert, and Brahms through Schoenberg, Ives, Carter, and Crumb, Mr. Kalish's discography of some seventy recordings includes literature for solo piano, songs and Lieder, music for violin and piano, and diverse chamber works. He may be heard on the Arabesque, Bridge, Columbia, CRI, Deutsche Grammophon, Desto, Folkways, New World, and Nonesuch labels. Mr. Kalish has appeared as soloist with the Boston Symphony Orchestra in music of Liszt, Luciano Berio, and Elliott Carter.

Ben Holt



A native of Washington, D.C., and a former Fellow of the Tanglewood Music Center, baritone Ben Holt attended the Oberlin Conservatory and was a scholarship recipient at the Juilliard School, studying under Sixten Ehrling, Tito Gobbi, and Manuel Rosenthal as part of the American Opera Center as well as coaching extensively in Lieder and opera with renowned pianist and coach Martin Isepp. Highlights of his 1984-85 season included his Metropolitan Opera debut in *La bohème*, *La vida breve* with the Philadelphia Orchestra, and *Le nozze di Figaro* with the Virginia Opera, where he also participated in the world premiere of Thea Musgrave's *Harriet Tubman: A Woman Called Moses*. Mr. Holt also appeared in concerts with the American Symphony, the Chamber Music Society of Lincoln Center, and the Handel & Haydn Society of Boston.

Mr. Holt's many performances as soloist with orchestra have included appearances with the New York Philharmonic, the Los Angeles Philharmonic in Haydn's *Creation*, the Baltimore Symphony, and the National Symphony under Rafael Frühbeck de Burgos in Falla's *La vida breve*. He has also appeared frequently with Mstislav Rostropovich at the Kennedy Center and on tour at Carnegie Hall. An affinity for the Baroque has afforded him opportunities to perform Handel and Bach with Toronto's Baroque orchestra, *Tafelmusik*. Mr. Holt has also appeared in recital at Alice Tully Hall and the Kennedy Center Terrace Theater, as well as on public television in Washington, D.C. His operatic roles range from Papageno in *The Magic Flute*, Falke in *Die Fledermaus*, Ismenor in Rameau's *Dardanus*, and Mozart's Figaro to Death in Holst's *Sāvitri*. His operatic performances have included appearances with the Basel State Opera, San Francisco Opera's Merola Program, and Opera South, including their national telecast of William Grant Still's *A Bayou Legend*. He has also appeared at the Spoleto Festival in Italy and at the Library of Congress. A recently released recording of Monteverdi's *L'incoronazione di Poppea* made at the Gran Teatro La Fenice in Venice under Baroque specialist Alan Curtis provided the occasion for his recording debut. Other recent engagements have included the Mozart and Fauré *Requiem*'s in Avery Fisher and Carnegie Halls, the Spoleto Festival production of Strauss's *Ariadne auf Naxos*, and *La bohème*, *Porgy and Bess*, and recitals at the Kennedy Center. Mr. Holt is a student of baritone Andrew Frierson.

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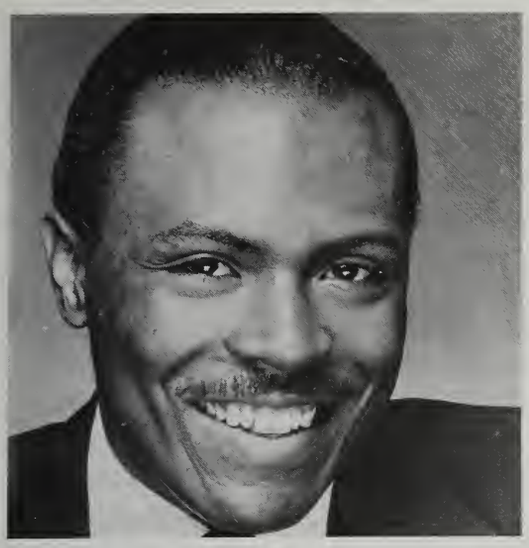


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Cliff Jackson



Pianist Cliff Jackson has established a distinguished career as both recital accompanist and opera coach. He has toured the United States and around the world with such well-known artists as tenor George Shirley and the star of the acclaimed movie *Diva*, soprano Wilhelmenia Fernandez. Mr. Jackson was a staff member of the American Opera Center at the Juilliard School, and he has made frequent appearances on WQXR's "Listening Room" in New York City. Arthur Mitchell, founder and artistic director of the Dance Theatre of Harlem, engaged Mr. Jackson as solo pianist for three seasons of performances in New York City, the Kennedy Center, and at Sadler's Wells in London. Mr. Jackson has also been heard with such groups as Musica Sacra, the Collegiate Chorale, and the Independent Black Singers at Lincoln Center, as well as at performances at the Spoleto Festival in Italy.

A native of Gary, Indiana, Mr. Jackson graduated from Oberlin Conservatory of Music, where he studied with Leon Bates and Frances Walker and began his artistic collaboration with baritone Ben Holt. He continued with graduate work at the Manhattan School of Music, where he studied with Joseph Seiger and participated in master classes given by Gary Graffman, John Browning, and Rosalyn Tureck. Three summers ago, he was awarded the prestigious Gramma Fisher Foundation scholarship to attend the American Institute of Musical Studies in Graz, Austria.

Kent Nagano



Kent Nagano's rapidly growing national and international reputation as one of America's most promising young conductors has resulted from his success in raising the Berkeley Symphony to a level of unexpected prominence on the San Francisco music scene; his dedication to and championship of contemporary music, which has led to an almost unprecedented series of world, United States, and west coast premieres of music by twentieth-century composers from all over the world; his unanimously praised Messiaen series, which has drawn the composer himself twice to Berkeley from France in order to be present at performances by the Berkeley Symphony under Mr. Nagano; his work with Seiji Ozawa in preparing the world premiere at the Paris Opera of Messiaen's first opera, *St. Francis of Assisi*, himself leading a performance at that time; his concert performances of rarely-

heard operas by Busoni, Hindemith, Janáček, Pfitzner, Kupferman, Falla, and others; and his work in presenting high-quality performances of the standard orchestral and operatic repertoire. Mr. Nagano has just been named music director of the Ojai Festival in California, succeeding Pierre Boulez, and he has been invited by Boulez to conduct Boulez's Paris-based Ensemble Intercontemporain this winter. In addition to his post as music director of the Berkeley Symphony, he is also an assistant conductor with the Oakland Symphony, music director of the Oakland Ballet Orchestra, and music director of the KPFA Radio Symphony, which was formed to present live weekly broadcasts of classical music with an emphasis on American composers.

The son of Japanese-American Nisei immigrants, Kent Nagano was born in 1951 and grew up on a family farm in Morro Bay, California. His early musical training was equally strong in both the Japanese and Western traditions. At the age of four he began studying the piano with his mother, and by high school he was also playing koto, viola, and clarinet. He attended Oxford University after graduating from high school and then returned to the United States to complete his undergraduate work at the University of California at Santa Cruz, where he was awarded highest honors. While earning a master's degree at San Francisco State University, Mr. Nagano served as assistant to conductor Laslo Varga and at the same time worked for the San Francisco Opera. In 1977, John Reeves White, director of the New York Pro Musica, arranged for Mr. Nagano to represent the United States as guest conductor at the International Music Festival of Brazil. Between 1977 and 1979 he studied with the noted musicologist and conductor Osbourne McConathy and worked with Sarah Caldwell and the Opera Company of Boston as associate artistic director.

Upon his return to the San Francisco Bay area, Mr. Nagano became director of the San Francisco Chamber Opera prior to taking the posts which he now holds. He has collaborated on a number of occasions with rock star Frank Zappa in performances of Zappa's serious music, and he has recorded some of these works with the London Symphony. Mr. Nagano made his debut with the Boston Symphony Orchestra last fall with two performances of the Mahler Ninth Symphony, filling in for Seiji Ozawa at two days' notice and without rehearsal. He returned to Boston to lead the Boston Pops this past May, is on the faculty of the Tanglewood Music Center this summer, and conducted the BSO at Tanglewood earlier this summer. Mr. Nagano has just recently been awarded one of the first Seaver Conducting Awards, a newly established prize to be given biennially to two young conductors on the threshold of major international careers.



The Brattle String Quartet

Two occasions brought Jerome Rosen, Aza Raykhtsaum, Mark Ludwig, and Sato Knudsen—all members of the Boston Symphony Orchestra—together to form the Brattle String Quartet. The first was late in the fall of 1983 at the home of Jules Eskin, principal cellist of the Boston Symphony Orchestra, where the musicians first played quartets together for their own pleasure. The second was at the Club Casablanca, adjacent to the Brattle Theatre in Cambridge. There Jerome Rosen met Susan Pollack, proprietor of the Brattle, who was putting together a performance series for the fall of 1984. Working together with Ms. Pollack, the group took on the name the Brattle String Quartet, giving its first concert at Boston College in March 1984. Their next performance and first at the Brattle was on Sunday, 4 November, the first of a six-concert series at the Brattle Theatre that season.

Sato Knudsen, cello, studied at the New England Conservatory. He was associate principal cellist of the San Antonio Symphony before joining the Boston Symphony Orchestra in 1983.

Mark Ludwig, viola, trained at the Curtis Institute of Music. He was co-principal violist with the Kansas City Philharmonic before joining the Boston Symphony Orchestra in 1982.

Aza Raykhtsaum, violin, attended the Leningrad Conservatory. She was first violinist and concertmaster of the Leningrad Philharmonic before coming to the United States in 1980 and joining the Boston Symphony Orchestra in 1982.

Jerome Rosen, violin, studied at the Curtis Institute and the Cleveland Institute of Music. Associate concertmaster with the Detroit Symphony, then violinist with the Cleveland Orchestra for seven seasons, he joined the Boston Symphony Orchestra in 1972.

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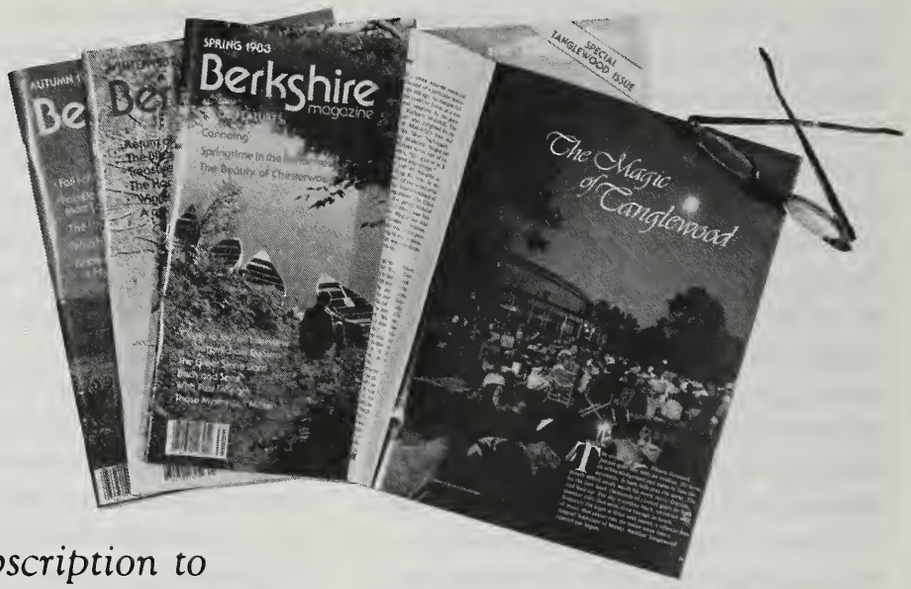
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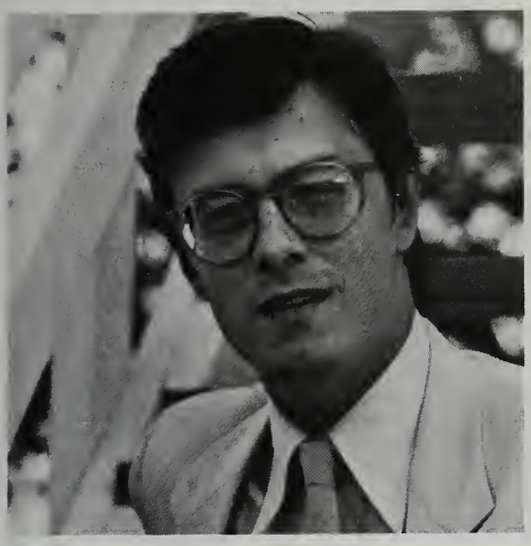
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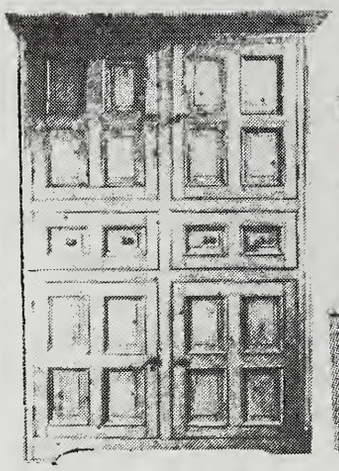
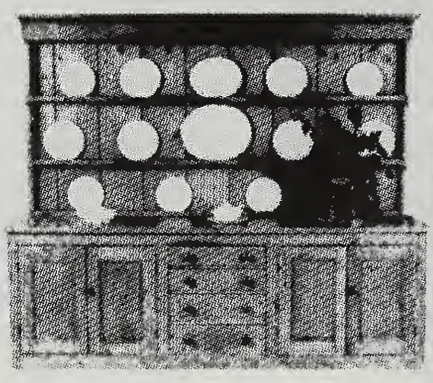
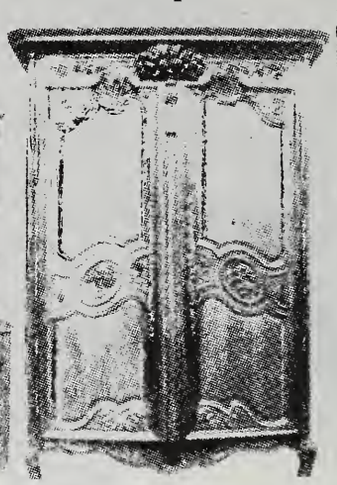
Peter Serkin



American pianist Peter Serkin has been equally acclaimed for his frequent guest appearances with the major symphony orchestras, as recitalist, as chamber music performer, and as a recording artist. In August 1983 he became the first pianist to be awarded a major new international prize, the Premio Accademia Musicale Chigiana Siena, in recognition of outstanding artistic achievement. Mr. Serkin began lessons in music and piano with Blanche Moyse and Luis Batlle, entered the Curtis Institute of Music in 1958, studying there for six years with Lee Luvisi, Mieczyslaw Horszowski, and his father Rudolf Serkin, and also worked with Karl Ulrich Schnabel. Since his first public performance in the summer of 1959 at the Marlboro Music Festival and his New York debut that same fall, Mr. Serkin has appeared with the world's major symphony orchestras, both in the United States and abroad, including those of Boston, New York, Philadelphia, Cleveland, Chicago, San Francisco, and Los Angeles, as well as the Amsterdam Concertgebouw, Berlin Philharmonic, the London Symphony and Philharmonia, the New Japan Philharmonic, the English Chamber Orchestra, and the Vienna Symphony.

Mr. Serkin's recording with Alexander Schneider and the English Chamber Orchestra of the six concertos Mozart composed in 1784 was recently selected by *Stereo Review* as one of the best recordings of the past twenty years. Recent releases on RCA include Beethoven's *Diabelli* Variations and music of Webern and Takemitsu. For Pro Arte records, he has just recorded two volumes of Schubert dances and the late Beethoven sonatas using a Graf fortepiano. In 1973, Mr. Serkin formed *Tashi*, a chamber ensemble with a collective interest in contemporary music. He has worked closely with such contemporary composers as Luciano Berio, Toru Takemitsu, Oliver Messiaen, and Peter Lieberson, whose recent Piano Concerto commisioned for the Boston Symphony Orchestra's centennial he premiered and recorded with the orchestra. Following appearances this summer at the Tanglewood, Ravinia, Caramoor, and Mostly Mozart festivals, Mr. Serkin's 1985-86 season brings orchestral appearances with the symphonies of Philadelphia, Cincinnati, San Francisco, Houston, Atlanta, Baltimore, and San Jose. He will perform Bach's *Goldberg* Variations throughout the United States, Canada, Germany, Switzerland, and Italy, as well as recording them for Pro Arte. Also this season, Mr. Serkin will participate in two special projects in London with the London Symphony Orchestra. They will include recordings and performances of the Schoenberg Concerto for Piano and Orchestra with Boulez for Erato records as well as the Berg Chamber Concerto for Violin and Piano with Isaac Stern and Claudio Abbado for CBS Masterworks. Mr. Serkin has appeared frequently with the Boston Symphony Orchestra since his first appearance at Tanglewood in 1970. He is on the faculty of the Tanglewood Music Center this summer.

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STRAVINSKY — *Symphonies of Wind Instruments*

DVOŘÁK — Violin Concerto in A minor, Opus 53
- Allegro ma non troppo
- Adagio ma non troppo
- Allegro giocoso, ma non troppo

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SIBELIUS — Symphony No. 5 in E-flat, Opus 82
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- Andante mosso, quasi allegretto
- Allegro molto—Misterioso—Largamente assai

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NOTES

Igor Stravinsky
Symphonies of Wind Instruments

Igor Stravinsky was born at Oranienbaum, Russia, on 17 June 1882 and died in New York on 6 April 1971. The Symphonies of Wind Instruments *were completed on 30 November 1920 and first played under Serge Koussevitzky's direction in London on 10 June 1921. The original score calls for three flutes and alto flute, two oboes and English horn, clarinet and alto clarinet, three bassoons (third doubling contrabassoon), four horns, three trumpets, three trombones, and tuba. Stravinsky's revised edition of 1947, introduced by the composer at a private concert in Hollywood on 30 January 1948 and then broadcast the next evening by Ernest Ansermet and the NBC Symphony Orchestra, is heard at these concerts, and is scored for three flutes, two oboes and English horn, three clarinets, three bassoons (third doubling contrabassoon), four horns, three trumpets, three trombones, and tuba.*

The score of the *Symphonies of Wind Instruments* bears a dedication "to the memory of Claude-Achille DEBUSSY." The French composer, twenty years Stravinsky's senior, had been one of the first of his colleagues to respond generously to *The Firebird*, and the two men enjoyed a rewarding though not frictionless friendship until Debussy's death in 1918. Stravinsky dedicated his cantata for men's voices and orchestra, *The Starfaced One*, to Debussy, who in turn responded with one of the pieces in his two-piano suite, *En blanc et noir.* In his autobiography *Chroniques de ma vie*, published in 1935, Stravinsky explained the genesis of the *Symphonies*:

> *La Revue Musicale* planned to devote one of its issues to the memory of Debussy and to include music written especially for the occasion by contemporaries and admirers of the great composer. I was one of those who was asked to contribute, but the composition of a page of music awoke in me the need of developing my musical thought which had been born under the impulsion of the solemn circumstances which had prompted it. I began with the end. I wrote a chorale phrase which later was to terminate my *Symphonies d'instruments à vent* dedicated to Claude-Achille Debussy and I gave to the *Revue Musicale* this first fragment in a reduction for piano.
>
> It was in Switzerland that I had learned of the death of Debussy. When I had seen him for the last time he was already very weak and I became aware that he was destined to leave us soon. But this expectation was not enough to soften the blow, quite unexpected, of the announcement of his death. I mourned not only the loss of a man to whom I was sincerely attached and who showed towards me a great friendship as well as an unalterable good will towards my work and myself, I regretted no less the loss of an artist who even while suffering from his fatal illness had been able to preserve the fullness of his creative power with no diminution of his musical genius.
>
> In composing my *Symphonies* I naturally thought of the man to whom I wished to dedicate them. I asked myself what impression my music would have made upon him and what reactions it would have brought from him, and it seemed to me that my musical language would perhaps have disconcerted him as was the case, so I recall, with my *Roi des Étoiles*, likewise dedicated to him, when we played it together in a four-hand

arrangement. This last piece indeed had been composed in the epoch of the *Sacre*, that is to say, about seven years before the *Symphonies*. Certainly I had evolved considerably since that time and in a direction which was not in accord with the Debussian trends. But this supposition of mine did not in the least discourage me. In my thoughts, the homage which I was paying to the memory of a great musician whom I admired need not necessarily have been inspired by his own musical ideas; I felt it right, on the other hand, to express myself in a language which was essentially my own.

It is in the nature of things—and it is that which determines the uninterrupted advance of evolution both in art and in other branches of human activity—that the epochs which immediately precede us recede for the time being while other epochs much more remote become familiar to us. That is why I consider that it would not be just on my part to deliver at this time a judgment on Debussy. It is clear that his aesthetic and that of his time could not stimulate just now my own course of musical thinking, while in no degree belittling my recognition of his striking personality which sets him far above his numerous satellites.

Robert Craft's studies of Stravinsky's sketches, however, reveal a different chronology:

> . . . the earliest notations, dating from July 1919, are scored for a harmonium. These start at the beginning of the work as we know it and include all of its motives except those of the final chorale, which was completed on June 20, 1920. By July 2, 1920, the complete opus had been drafted in piano score, with some indications for instrumentation. The full score was completed on November 30, but the composer was not satisfied with the instrumentation and the score was never published.

A piano reduction of the chorale was published in the December 1920 issue of *La Revue Musicale* as part of a *Tombeau de Claude Debussy* to which nine other composers contributed; the first version of the complete *Symphonies* survives only in a piano reduction by the composer Arthur Lourié published in 1926. From 1945 to 1947, Stravinsky made a thorough revision of the work. The first performance



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of the *Symphonies* was a singularly unhappy occasion. The materials arrived late from Paris and rehearsal was inadequate. To make matters worse, this reticent and spare music was played at the end of a program of brilliantly scored Romantic pieces by Rachmaninoff, Glazunov, and Rimsky-Korsakov, with the wind players, moreover, staying in their usual seats at the back of the Queen's Hall stage.

Stravinsky once described the work as a series of "litanies, in close tempo relations, succeeding one another, with [some] rhythmic dialogues between separate woodwind instruments, such as flute and clarinet . . . The whole peculiar structure of this work required a special title. This is very easily rendered in French—*SYMPHONIES* (in plural) *D'INSTRUMENTS À VENT*—but in English we can find only an approximate translation, which is, *SYMPHONIES OF WIND INSTRUMENTS.*"

What makes the structure peculiar is the avoidance of the kind of organic progression from event to event that we associate with the mainstream nineteenth-century symphonic tradition. Here, objects are placed side by side and seem unaffected by their adjacency. Debussy himself often composed that way, especially in his later music, but Stravinsky's translation or assumption of that technique is characteristically hard-edged. With startling rapidity, he moves from idea to idea, from a bell-like shrilling of clarinets and flutes with trumpet and trombone punctuations to an anticipation of the chorale for the full ensemble, to the flute and clarinet music again, then to a tiny fragment of dance music for oboes and English horn, back to the chorale, and from there to a sustained melody, much like a folk song, for flute, followed by a similar tune for the bassoon in its top register. All of that occurs in the first minute and a quarter! One thing that certainly strikes us is how "Russian" all this sounds, how much the opening reminds us of the first measures of *Les Noces*, how the flute and bassoon melodies resemble all those *Rite of Spring* tunes that consist of very few notes but go round and round in those unpredictable, ever-unfolding permutations. The ideas are many, but the utterance is terse: a fascinating and powerful tension develops between the *amplesse* of material and the taut structure. Another Debussian aspect of the *Symphonies* is the extent to which textures and sonorities (as distinct from themes) are made markers for us to recognize, and thus become primary structural elements. At the end, the energies and tensions are grounded in the chorale that Stravinsky wished us to believe had been his point of departure: it is the only sustained music in the work and, as Craft pointed out, the model for those serene Stravinskian apotheoses, usually with tonic and dominant harmonies combined, that we meet so often in later scores such as *Apollo*, *The Fairy's Kiss*, *Symphony of Psalms*, *Persephone*, the Symphony in C, and *Orpheus*.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Antonín Dvořák
Violin Concerto in A minor, Opus 53

Antonín Dvořák *was born in Nelahozeves (Mühlhausen), Bohemia, near Prague, on 8 September 1841 and died in Prague on 1 May 1904. He composed his Violin Concerto between 5 July and mid-September 1879, revising it in 1880 and then again two years later. Joseph Joachim gave a readthrough of the work with Dvořák conducting the orchestra of the Berlin Hochschule in November 1882. František Ondříček was soloist for the premiere in Prague on 14 October 1883, as well as for the Vienna premiere under Hans Richter on 2 December 1883, the same concert at which the Brahms Third Symphony was played for the first time. The first American performance was given by Max Bendix with Theodore Thomas conducting the Chicago Orchestra on 30 October 1891, on which occasion the* Daily News *reported that "Dvořák has written this concerto in a tongue of odd inflections almost too slavonic for us to say we read aright. But its harmonies vibrate with a sincerity that is sometimes despotic in its magnetism. A truthfulness that elucidates, entreats, and compels is coupled with the most infatuating capriciousness." The orchestra includes two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.*

On 1 January 1879, Joseph Joachim gave the first performance of the Brahms Violin Concerto. Brahms was one of the most important influences on the career of Antonín Dvořák, and it was for Joachim that Dvořák wrote his own Violin Concerto six months later. The Austro-Hungarian Joachim (1831-1907) was a composer, conductor, and teacher, as well as one of the most important violinists of his day. He made his debut at eight, was sent to study in Vienna several

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months after that, and in 1843 went to Leipzig to learn from Mendelssohn at the new conservatory there, making his Gewandhaus debut that August. On 27 May 1844, Mendelssohn conducted the Beethoven Violin Concerto in London with the thirteen-year-old Joachim as soloist; the enthusiastic audience was so taken with the blond youngster's performance that the first movement was several times interrupted by applause.* Six years later, Joachim was concertmaster under Franz Liszt at Weimar for the first production of Wagner's *Lohengrin*. He became an intimate of Robert and Clara Schumann, and in 1853 he met Brahms, who benefited from Joachim's advice on orchestration (Tovey reports that the latter's skill in this area was considered "as on a level with his mastery of the violin") and from hearing Joachim's quartet perform his early chamber music; it soon became typical for Brahms to seek Joachim's suggestions regarding works-in-progress, and in 1877 Joachim conducted the first Engish performance, at Cambridge, of Brahms's First Symphony.† It was Brahms who introduced Dvořák to Joachim, and Joachim got to know Dvořák's A major string sextet, Opus 48, and E-flat string quartet, Opus 51, both of which were performed at Joachim's house in Berlin on 29 July 1879 with the composer present.

By this time, and with encouragement from Joachim, who had recently given the first performance of Brahms's Violin Concerto, Dvořák was at work on a violin concerto of his own. In January 1880 he reported that Joachim had promised to play the concerto as soon as it was published, and on 9 May 1880, after Joachim had suggested a thorough revision, the composer wrote to Simrock that he had reworked the entire score, "without missing a single bar":

> The whole concerto has been transformed. Besides retaining themes I wrote several new ones. The whole conception of the work . . . is different. The harmonization, the instrumentation, the rhythm, the whole course of the work is new.

*Joachim was instrumental in establishing the Beethoven concerto's place in the repertory, and he composed a very beautiful set of cadenzas for that work.

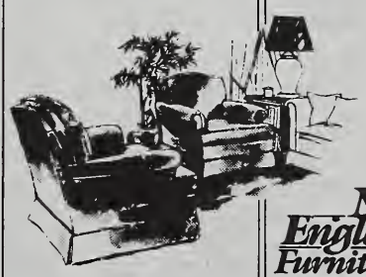
†Brahms and Joachim remained very close until the end of Joachim's marriage in 1884 found Brahms siding with Amalie Joachim. He wrote his Double Concerto as something of a peace offering to Joachim in 1887; Joachim and his quartet cellist, Robert Hausmann, were the first soloists.

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Dvořák again gave the score to Joachim, who now took two years to respond, finally making alterations to the solo part in the summer of 1882 and suggesting that the composer lighten the instrumentation. In November the composer and Joachim read through the concerto with the orchestra of the Berlin Hochschule. The next month Dvořák held fast against criticism from Simrock's adviser Robert Keller regarding the lack of a break before the Adagio: ". . . the first two movements can—or must—remain as they are." Simrock published the score in 1883, but for the first performance the soloist was not Joachim but the twenty-three-year-old, Prague-born František Ondříček, who was already famous enough by this time to be receiving invitations to play throughout Europe, in the United States, and in eastern Russia. Joachim himself never performed Dvořák's concerto—though he almost did so in London during the composer's first visit there in 1884*—and it has been suggested that the violinist-composer may not have been able to reconcile his own conservatism vis-à-vis musical form with respect to Dvořák's bold experimentation in the first movement. Even today, this neglected masterpiece has had comparatively few advocates, but probably for yet another reason: it is fiendishly difficult.

Dvořák wastes no time in alerting us to the fact that he will adhere to no prescribed formal scheme in his first movement: he dispenses entirely with an or-

*August Manns, on whose concert series Joachim was appearing at the Crystal Palace, would have programmed the work had the composer been allowed to conduct, but Dvořák was in England under the auspices of the Philharmonic Society, which would not let him appear with the rival organization—especially since the Crystal Palace concert was to happen before the Philharmonic's own!

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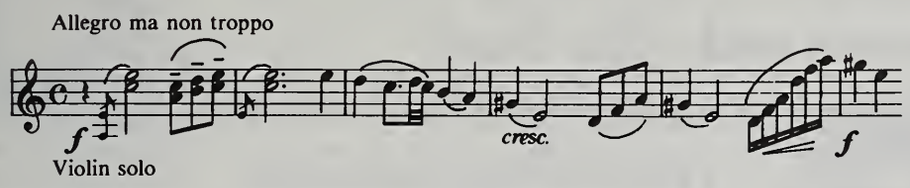
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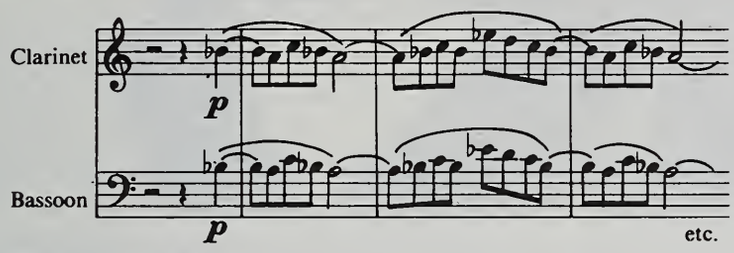
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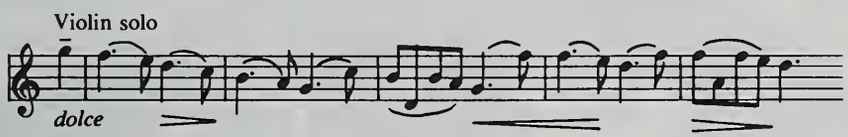
chestral exposition, a bold, unison forte with a suggestion of triple-time *furiant* rhythm serving to introduce the soloist before even five measures have gone by:

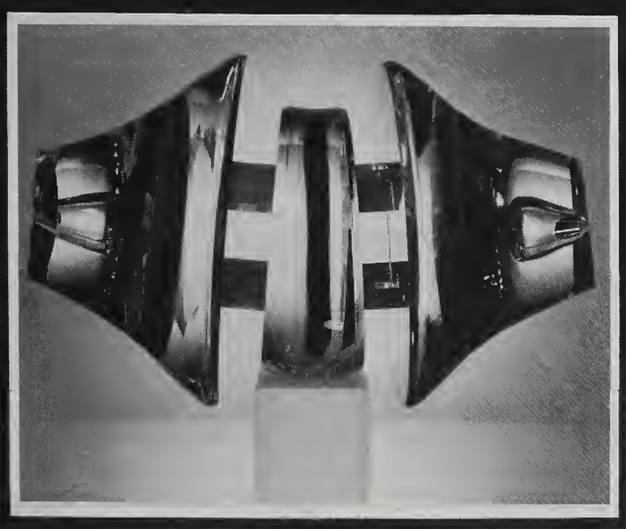


This warmly melodic theme gives way to cadenza-like figuration (already!) before the orchestra bursts in again, repeating its opening flourish at a higher pitch-level. The soloist follows suit, echoing his own previous music likewise at a higher pitch. Now the orchestra takes up a forceful version of the theme, leading quickly to the next important idea, a woodwind cantilena which grows naturally from the contours of the preceding orchestral material:



The soloist will develop this idea after returning yet again to the main theme. What might be identified as the movement's "real" second theme by virtue of its placement in C, the relative major of A minor, will appear in the solo violin only much later, and very briefly at that, against a sort of free echo in the solo oboe:





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The idea here is not so much to identify individual themes as to observe that Dvořák has created material so constantly ripe for elaboration that applying the terms "exposition" and "development" to this movement is—at least from the listener's point of view—almost meaningless. The soloist has barely a moment's pause once the music of the Allegro is under way; he is constantly varying and developing the thematic ideas, all the while displaying his skills as both melodist and pyrotechnical virtuoso par excellence. The "big" return to the main theme—the "recapitulation," if you must—really has nowhere to go, since so much has already happened, and Dvořák accordingly cuts things short with the suggestion of a brief cadenza (over forceful horn calls which recur in varying guises throughout the concerto) and then a contemplative bridge passage for winds and low strings—the soloist giving out yet another variant of the main theme—leading directly to the wonderfully expansive and beautiful F major Adagio.

The length of the second movement is supported not only by Dvořák's ability to create long-breathed arcs of melody, but also by his skill in juxtaposing contrasting key areas. Over a gentle cushion of orchestral strings, the soloist introduces an elegiac theme around which woodwinds weave soft garlands. The beginning of an orchestral statement—the melody now heard in flutes and oboes—is suddenly interrupted for a stormy F minor episode, distant horns adding to the tension. A gently rocking theme in C major signals the return of calm; when this is taken up by the soloist it is in E major—a place rather far removed from the original home key of F! The pace quickens, and martial trumpet fanfares herald the return of the main theme now in A-flat, first in oboes and



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clarinets, then sung with lavish yet gentle embellishment by the soloist. The "rocking" theme recurs, as expected, in F major, but Dvořák still has one more sound-area to explore, and the soloist takes up the rocking theme in A major—another third-related key, paralleling the earlier juxtaposition of C and E—before the music closes with a return of the main theme in the horns, at last in a secure F major, the soloist's calm figurations leading us to the very quiet final cadence.

The rondo finale is unflaggingly energetic, tuneful, and, to quote Michael Steinberg, "unabashedly Czech," exploiting the folk-dance rhythms of the *furiant* in its A major main theme and the duple-time *dumka* in the D minor central episode. Dvořák is particularly inventive in his presentations of the main theme: it is heard first over high strings, the second violins sustaining a tonic A; it returns against a crashing open fifth in the timpani and the simulation of Czech bagpipes in the open fifth of violins and cellos; and for its third appearance it sounds against a rush of upper-string activity with off-beat accents in the cellos and basses. For the *dumka* episode, Dvořák asks the timpanist to retune his E to a D (other briefer instances of retuning occur occasionally in this score); this episode also stresses two-against-three cross-rhythms, particularly via the triplets of the horns heard against the steady 2/4 of the *dumka* theme. Near the end, there is a striking change of color when the solo flute brings back the main theme beginning on A-flat, and then a brief reference to the *dumka* prepares the exuberant final pages, a sudden accelerando and four brilliantly boisterous chords bringing this marvelous movement to a close.

—from notes by
Marc Mandel

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Jean Sibelius
Symphony No. 5 in E-flat, Opus 82

Jean (Johan) Julius Christian Sibelius was born at Hämeenlinna (Tavestehus in Swedish), Finland, on 8 December 1865 and died at Järvenpää, near Helsingfors (Helsinki), on 20 September 1957. He took the gallicized form of his first name in emulation of an uncle. Sibelius composed the first version of his Fifth Symphony late in 1914, introducing it on his fiftieth birthday, 8 December 1915, at Helsingfors. He conducted a revised version of the symphony a year later, also at Helsingfors, on 14 December 1916. Still dissatisfied with the work, he withdrew it for the second time, leading the premiere of the final version only on 24 November 1919 (see below). Leopold Stokowski and the Philadelphia Orchestra gave the first American performance on 21 October 1921. The Sibelius Fifth is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones, timpani, and strings.

Sibelius celebrated his fiftieth birthday on 8 December 1915 with the first performance of his Fifth Symphony. In the spring of 1889, having given up the study of law and then in his last days as a student at the Conservatory, he had already

been hailed by the influential Finnish critic Karl Flodin as "foremost amongst those who have been entrusted with bearing the banner of Finnish music." On 28 April 1892, the first performance of the twenty-six-year-old composer's eighty-minute-long symphonic poem *Kullervo* for soloists, male chorus, and orchestra proved something of a national event. Soon after this came the symphonic poem *En Saga*, written for Robert Kajanus, conductor of the Finnish National Orchestra, and, shortly after, the music of the *Karelia* Suite, written for an historical pageant at the University of Helsingfors.

Kajanus (1856-1933) was a champion of Finnish music and of his friend Sibelius in particular. Founder of the first permanent orchestra in Helsinki, and also one of Finland's most important composers, Kajanus afforded Sibelius many opportunities to conduct, including the Finnish orchestra's first European tour in 1900. In the years following, Sibelius was invited regularly to conduct on the continent and in England. The First Symphony was completed in 1899, *Finlandia* in 1900; the Violin Concerto—the spelling-out of Sibelius's never-realized hopes of becoming a concert virtuoso—was composed 1903 and revised 1905. In 1904 Sibelius bought the land at Järvenpää, about twenty miles from Helsinki, where he built the villa in which he would live the rest of his life; the villa was called "Ainola" after his wife Aino, whom he had married in June 1892. The Third and Fourth symphonies were composed 1907 and 1911, respectively. During these years, Sibelius's life was shadowed by the threat of cancer: he underwent fourteen major operations before a tumor was finally located and removed from his throat, and his doctor ordered him to give up the wine and cigars he loved so much.

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Professionally Sibelius was secure, with international recognition constantly growing and even reaching across the ocean: he received an honorary doctorate from Yale University in 1914, the same year of his only visit to America, and he conducted his newly composed tone poem, *The Oceanides*, in Norfolk, Connecticut. He was offered the directorship of the Eastman School of Music after the war, but he never returned to America, despite his popularity there.* At the same time, however, his financial situation was and would for a while longer remain precarious, even with the establishment already in 1897 of the state pension for life which was meant to free him from teaching and from churning out, simply to pay the bills, small-scale compositions which he resented as distractions from his concentration on larger works (though, with the outbreak of war, work on these smaller pieces also helped him turn his mind from the turmoil of current events). In any event, Sibelius's fiftieth birthday found him, in Harold Johnson's words, "unchallenged as his country's greatest composer." The date was celebrated as a national holiday, and he was lauded as "one of the richest spirits that were ever born in this country and the greatest creative power now living among us."

In addition to the Fifth Symphony, the gala concert included *The Oceanides* and the two Serenades for violin and orchestra, Opus 69, with Richard Burgin as soloist; the program was repeated three times for the general public. With royalty income from his German printer suspended due to the war, Sibelius was pressed to finish the symphony: "My relations with Breitkopf & Härtel are finished, and I have now composed minor pieces (about forty!) for Nordic publishers. This has disturbed my work on the new piece for the 8th of December. I hope that I will be able to finish it in time." He made last-minute changes during the final rehearsal. Though the public responded favorably to the new symphony, Sibelius was dissatisfied and withdrew it, introducing a second, much-revised version a year later, on 14 December 1916. Still dissatisfied with what he had hoped would be its "definitive form," he withdrew it yet again. At this point, the composition of the Fifth Symphony becomes intertwined with that of the Sixth and Seventh sym-

*It was aboard the S.S. President Grant on his return voyage from America that Sibelius learned of the Archduke Francis Ferdinand's assassination at Sarajevo.

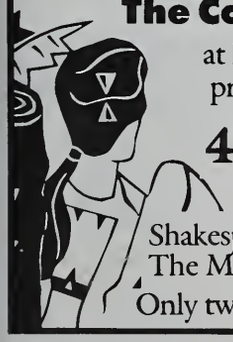
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phonies, Sibelius observing in a letter of 20 May 1918 that "it looks as if I may come out with all three symphonies at the same time." Actually, the Sixth appeared in 1923, the Seventh a year later; but the composer continues:

> The Fifth Symphony in a new form—practically composed anew—I work at it daily. Movement I entirely new, movement II reminiscent of the old, movement III reminiscent of the end of the first movement of the old. Movement IV the old motifs, but stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphal.

In its three-movement form (the stages leading up to the final version are not clearly documented), the symphony had to wait for its premiere until after the brutal civil war which kept Finland from political stability until the spring of 1919.* It was given on 24 November 1919, and Sibelius must finally have been deeply satisfied, especially if he recalled the words he had entered into his notebook five years earlier, in late September 1914: "In a deep dell again. But I already begin to see dimly the mountain that I shall certainly ascend . . . God opens his door for a moment and His orchestra plays the Fifth Symphony."

The symphony begins with music bearing out Cecil Gray's report, following an interview with the composer, that for Sibelius

> orchestration as a thing in itself does not exist; the idea that a musical thought might occur to him in the abstract for which he had then to seek a suitable orchestration, or, conversely, that he might conceive a colour-

*Sibelius was sympathetic to the Whites, the German-supported right-wing Civil Guard; he even provided the music—printed on his birthday in 1918, though not bearing his name—to the *Jaeger* March, the Jaegers being a Prussian battalion comprised largely of young Finns who had gone to Germany between 1914 and 1916. Of the Russian-supported leftist Reds, Sibelius commented, "I must be especially hateful to them as a composer of patriotic music."

Indeed, the Sibelius family was so jeopardized by the presence of Russian soldiers in the vicinity of Järvenpää that, with the help of the composer's brother Christian, then a senior psychiatrist at a mental hospital near Helsingfors and who had the entire family diagnosed as borderline psychotic, and with a special pass somehow bearing the necessary signature of a Red commandant, they were moved with Kajanus's assistance to the Lapinlahti (Lappviken) Central Asylum where Christian was on the staff. Sibelius lost forty pounds in the ensuing weeks as a result of wartime rationing. This was in February 1918.

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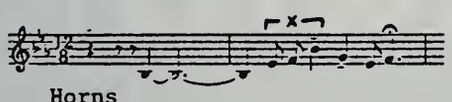
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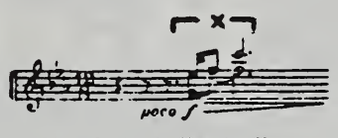
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> scheme and then seek for musical material in which to embody it—both are alike unthinkable to him in connexion with his own work. In other words, the melodic, harmonic, and rhythmic material of his composition is intimately bound up, from the very outset, with the instrumental medium employed.

So, at the beginning of the Sibelius Fifth, the ear recognizes the various contributions to the orchestral texture without at first consciously thinking to isolate the individual sounds. Events proceed naturally and logically, as always with Sibelius, each instrument adding to the total effect: over the tonic-chord backdrop of drumroll and two horns, a melody emerges in the other two horns, followed by an echo in flutes, oboes, and clarinets against the added background color of bassoons. The melody, its rhythmically-charged echo, and its various extensions provide the movement's principal materials:

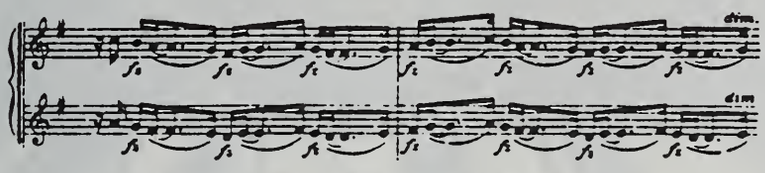


Horns



Woodwind "echo"

The strings remain silent for the first few pages, woodwind undulations and further drumrolls building expectation to prepare their first entrance. The atmosphere becomes increasingly ionized once the strings have entered, and they join with the winds in another rhythmically-activated idea:



Violins, flutes, oboes, clarinets

The music expands into and through a varied statement of the opening materials, after which the texture thins out for a mysterious, fugue-like string passage. Over this, a solo bassoon, sounding *"lugubre"* and *"patetico,"* paves the way for a development-like section with a climax of its own, but which then turns into something rather unexpected: an Allegro moderato whose dancelike character stands in sharp contrast to what has gone before, even though its thematic materials are clearly derived from what we have already heard.

In the original form, in its revised version of 1916, and even as late as May 1918, the date of the composer's letter quoted earlier, this symphony had four separate movements. Robert Layton writes that there was a short break indicated between the first two movements of the original score but that in the 1916 version they were played without pause. It is unclear just when Sibelius decided to combine the original two movements into the single movement we know today, but what happens in the music now is that a scherzo-like dance movement short-circuits the sonata-form scheme one might have expected and moves through several faster tempos to a final climax serving as recapitulation for the whole. In other words, Sibelius has taken his original two movements and reworked them, presumably with considerable alteration to the material of the first ("Movement I entirely new . . ."), into a single structure whose thematic content is now organically related.

Of the Andante, Tovey writes that this "little middle movement . . . produces



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the effect of a primitive set of variations . . . But it produces this effect in a paradoxical way, inasmuch as it is not a theme preserving its identity . . . through variations, but a rhythm . . . built up into a number of by no means identical tunes." The movement starts as a simple idyll, the strings' material initially changing character from subdued to animated over long-held notes in the woodwinds. A lively middle section (Poco a poco stretto) is filled with ominous undercurrents. One point worth making is that the writing for violins in this movement argues for the pre-World War II seating arrangement with first and second violins separated out to the conductor's left and right, respectively.

The finale begins with a rush of violins and violas to which woodwinds soon add their chatter; once this subsides, a bell-like tolling figure emerges in the French horns (or, to quote Donald Francis Tovey one last time: "The bustling introduction . . . provides a rushing wind, through which Thor can enjoy swinging his hammer."). As the movement proceeds, these materials are shared by the other members of the orchestra. Following the Misterioso repetition of the agitated opening material, the tolling figure now heard in tremolo violas and cellos, a woodwind phrase from very near the beginning blossoms into the most overtly emotional material of the entire score. Trumpets take up the tolling motif. The texture thickens, filled with dissonance and accents placed at odds with each other. The final resolution—four chords and two unisons introduced after a sudden silence—is startling in its simplicity and spareness: "triumphal," perhaps, but at the same time demanding an acceptance of forces not always within our control.

—M.M.

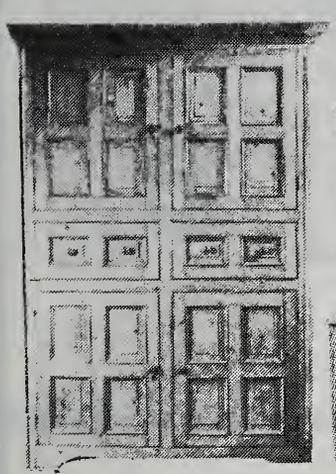
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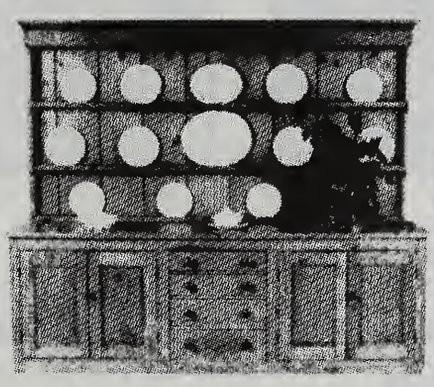
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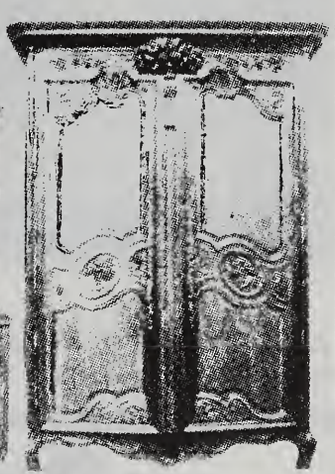
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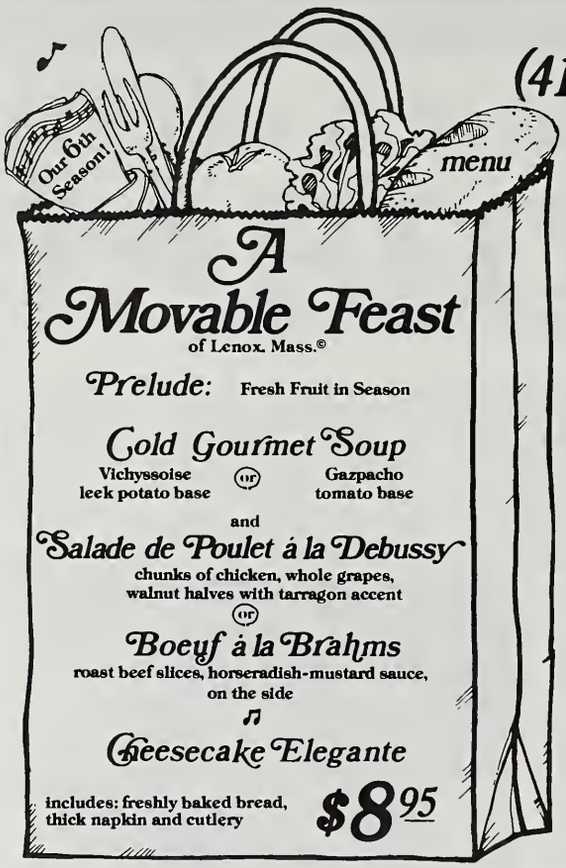
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Notes

No "exotic" music more thoroughly captivated the attention of European musicians in the Classical and Romantic eras than the so-called "gypsy" music of Hungary. From Haydn on, music composed *all'ongarese* (in the Hungarian style) turned up from time to time in chamber and orchestral works. The popularity of Hungarian music intensified during the nationalistic political struggles of the 1840s, and it was highlighted by the appearance of a Hungarian violinist, Eduard Reményi, whose manner of playing was influenced by the verve and freedom of the gypsy violin style. In 1852 Reményi took on as his accompanist a nineteen-year-old pianist from Hamburg named **Johannes Brahms**. They toured successfully for some time, and Brahms retained ever afterwards a fondness for the Hungarian musical idiom. In 1869 he published his first set of Hungarian Dances, arrangements for piano duet of characteristic Magyar tunes. These instantly made him famous among a wide audience at just the time that his *German Requiem* attracted the attention of connoisseurs of the most serious music. Eleven years later he composed a second set of Hungarian Dances. The twenty-one compositions in all show bold contrasts of mood between the poignant, rhythmically free tunes in slower tempos and the fiery dash of the faster ones, a marked characteristic of this Hungarian style.

Camille Saint-Saëns was a child prodigy (who played all of Beethoven's piano sonatas from memory by the age of ten) with wide-ranging interests both in and out of music. His major compositions are symphonies and operas, but he also composed a substantial body of chamber music, including a group of late sonatas for solo winds with piano that prefigure the neo-Classical movement of the 1920s. He also had a wry sense of humor, nowhere more apparent than in the satirical *Carnival of the Animals*, for two pianos with chamber orchestra. The animals in question include some of the more common occupants of Noah's Ark, characterized with gestural music that almost paints their pictures. But some of the animals are depicted through satiric references to earlier music of the nineteenth century, including the Tortoises (who attempt to dance to Berlioz's feather-light "Ballet of the Will-o'-the-wisps" from *The Damnation of Faust*—though the slow-footed animals can only dance it when played by a heavy double-bass at a fraction of the original tempo) and the Elephants (galumphing through Offenbach's sassy can-can). Less expected among the wild animals are the Pianists (whose wild cry is the kind of five-finger exercise we all suffered through in piano lessons) and even Fossils (their "dry bones" represented by the xylophone, and their music including a tune from Rossini's *Barber of Seville*, as if to indicate that Saint-Saëns considered Rossini to be antediluvian!). The finale brings the entire menagerie together for a high-spirited final procession.

Following the success of his *Rhapsody in Blue* at Paul Whiteman's 1924 Aeolian Hall concert, **George Gershwin** was eager to write more music on a scale larger than that of the Broadway show tune. While turning out such wonderful shows as *Lady Be Good*, *Oh Kay*, *Strike Up the Band*, and *Funny Face*, he was also planning a symphonic tone poem inspired by a visit to Paris. The resulting work, *An American in Paris*, was given its first performance by the New York Philharmonic under Walter Damrosch on 13 December 1928. As always, Gershwin first composed the work in piano score and worked out its details in full for piano duet before undertaking the orchestration. During the process of orchestration, some passages



Photograph by Herb Snitzer

Continuing a tradition, host Robert J. Lurtsema offers Tanglewood previews as a regular summertime feature of Morning pro musica, which is broadcast every day from seven until noon.

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were abridged or cut. The composer's brother (and lyricist) Ira Gershwin recently presented the original version of this music in its two-piano score to Katia and Marielle Labèque, and that is how they will play it here.

We are constantly "rediscovering" forgotten composers known only to a handful of aficionados. Some of them are heard a few times and then forgotten once more. No composer ever came back so suddenly from a state of complete unfamiliarity to the point where his music was all but unavoidable as did **Scott Joplin** with the revival of classic ragtime in the 1970s—first through recordings of his music for solo piano on Nonesuch, a classical record label, then through recordings and tours by the New England Conservatory Ragtime Ensemble under Gunther Schuller, and finally through the fact that his music was used (uncredited) by Marvin Hamlisch for the score to the popular film *The Sting*—through which millions of people became aware of the melodic and rhythmic genius of this American master. Scott Joplin began creating his music, as did so many early ragtime composers, in honkytonks and bordellos around St. Louis. But Joplin above all aspired to bring the rag to a level of recognition comparable to such keyboard miniatures as Schubert's waltzes or Chopin's polonaises. The ragtime craze that swept the country between about 1898 and 1918 proved to be a passing fad, and few of the major composers—most of them little-recognized black musicians from the midwest—were recalled by any except the handful of pianists who continued to love this music. The revival of the 1970s was a new ragtime craze, but though its immediacy has passed, it has now clearly established this repertory of wonderfully imaginative piano miniatures as a fundamental legacy in the American musical heritage. And no one stands higher in the tradition than Scott Joplin, who would be delighted to know that his music is now regularly played in the most high-class of concert environments all over the world—proving definitively his contention that "syncopation is not by itself an indication of trashy music."

—Steven Ledbetter

Shlomo Mintz



Violinist Shlomo Mintz was born in Moscow in 1957. He studied in Israel with the renowned teacher Ilona Feher, who brought him to the attention of Isaac Stern. Since that time he has commanded the attention of many other illustrious musicians, including the late Pablo Casals. Mr. Mintz has won an extensive following in Israel through radio and television, and he was selected by Zubin Mehta to replace the indisposed Itzhak Perlman in a performance of the Paganini D major concerto with the Israel Philharmonic Orchestra. Under the guidance and encouragement of Isaac Stern, and with the help of scholarship grants from the America-Israel Cultural Foundation, the Juilliard School and his teacher Dorothy DeLay, and the Aspen Music Festival, Mr. Mintz continued his studies in this country while at the same time quickly establishing an extraordinary career. The young artist made his American debut in 1973 playing the Bruch G minor concert at Carnegie Hall in New York with the Pittsburgh Symphony Orchestra and William Steinberg. Since then he has appeared with virtually every major orchestra in the world. He first performed in Europe in 1976, replacing Zino Francescatti, and he was immediately reengaged for a major tour the following season, including appearances with Carlo Maria Giulini and Antal Dorati, as well as with the Berlin Philharmonic under the direction of Daniel Barenboim.

At present Mr. Mintz appears in over 100 concerts each season, both in recital and with leading orchestras in the United States and Canada as well as on regular tours of Europe. Among the highlights of his 1984-85 season were a twelve-city United States tour with the Berlin Radio Orchestra as well as appearances with the National Symphony and the orchestras of Cleveland, Houston, Baltimore, Pittsburgh, Rochester, and Cincinnati. He also appeared in recital in Switzerland, Germany, and Italy, as well as in concert with the Berlin Philharmonic, the London Philharmonic, and the RAI Orchestra of Milan. In the spring of 1981, Mr. Mintz's first recording under his exclusive Deutsche Grammophon contract was released, including the violin concertos of Bruch and Mendelssohn with Claudio Abbado



and the Chicago Symphony Orchestra. The album won the Grand Prix du Disque. His exclusive contract with Deutsche Grammophon was extended in July 1984, with future recording plans including music of Bach, Beethoven, Brahms, Debussy, Franck, Ravel, Fauré, Paganini, and Prokofiev. His recordings of the Bach unaccompanied sonatas and partitas were recently released in commemoration of the Bach tricentenary. Mr. Mintz has appeared twice with the Boston Symphony Orchestra at Tanglewood, in 1978 and in 1982. He also appeared at Tanglewood last summer in a performance with the visiting Cleveland Orchestra under the direction of Christoph von Dohnányi.

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BOSTON SYMPHONY ORCHESTRA
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Music Director

Thursday, 18 July at 8

MANUEL BARRUECO, guitar

D. SCARLATTI	Sonata in D, K.490 Sonata in E, K.380 Sonata in A, K.208 Sonata in A, K.209
J.S. BACH	Chaconne in D minor
GIULIANI	Variations on *La Folie d'Espagne,* Opus 45

INTERMISSION

SMITH BRINDLE	*El Polifemo de oro* (Four fragments for guitar)
TAKEMITSU	*Folios*
VILLA-LOBOS	Five Preludes

Week IV

Notes

Although **Domenico Scarlatti** (1685-1757) composed operas, oratorios, cantatas, sacred and secular vocal works, and other large-scale compositions, he is almost entirely remembered for his 555 keyboard sonatas, full of a harmonic ingenuity, thematic variety, and textural richness that beggars description. If he didn't actually invent them, Scarlatti certainly popularized many devices of modern keyboard technique and established himself as one of the giants of musical imagination alongside the two men whose birth year he shares, J.S. Bach and Handel. All four of the sonatas to be performed here were composed for the keyboard, but they make equal if not greater demands on the performer when transcribed for guitar.

Bach's great D minor Chaconne is a polyphonic masterpiece conceived for the violin and stretching the technical possibilities of that instrument almost beyond belief. Since the guitar is an instrument on which polyphonic (or at least chordal) writing comes more easily, a performance of Bach's Chaconne is not such a technical feat, but it remains an inspired set of instrumental variations on the basic harmonic pattern.

We don't normally think of the guitar in connection with the Vienna of Beethoven and Schubert, yet the instrument was very popular there (Schubert actually composed for it), sparked by the presence of one of the great masters of the guitar, the Italian-born **Mauro Giuliani** (1781-1829). Giuliani had left Italy because there was little public interest in any musical genre but opera; he settled in Vienna in 1806 and quickly attained renown as the greatest living guitarist. He was also a professional cellist, and in that capacity he played in the world premiere of Beethoven's Seventh Symphony (in an orchestra that also included Hummel and Spohr). He composed more than 200 works for the guitar, including solo compositions, chamber music, songs with guitar accompaniment, and three concertos. The *Folie d'Espagne*—also called *La follia*—was a traditional melodic-harmonic unit (much like the blues progression) already used a century earlier by Corelli as an ostinato background to a set of variations.

Reginald Smith Brindle (b. 1917) is an English composer and teacher whose principal musical training came in Italy with Ildebrando Pizzetti and Luigi Dallapiccola. He has been especially interested in Dallapiccola's brand of tonally inclined serialism, though he eventually became more interested in sound for its own sake, as represented in electronic music. In addition to writing a number of books on contemporary music, he has composed widely, for orchestra, chorus, solo voice, and instrumental ensemble. An important subset of his output is a substantial number of works for guitar, of which *El Polifemo de oro*, composed in 1956, is the earliest.

Toru Takemitsu (b. 1930) has probably the widest reputation of any contemporary Japanese composer. He is almost entirely self-taught and developed a highly personal approach of newly developed means. His primary interest is in timbre and texture, and much of his music is delicate, with as much emphasis on silence as on the sound that appears within it. At the request of the International Guitar Festival of Liège, Belgium, Takemitsu composed a guitar concerto which was given its American premiere by Manuel Barrueco with Seiji Ozawa and the Boston Symphony Orchestra in November 1984. *Folios*, for solo guitar, was composed in 1974.

No contemporary composer contributed more to the establishment of the classical guitar as a serious instrument in this century than the Brazilian **Heitor Villa-Lobos** (1887-1959). His ability to play the guitar himself allowed him to find new technical devices and to develop a whole new language for the instrument. Though his output of music for guitar is not especially large—particularly when compared to his prolific output, numbering some 2000 compositions!—it has been uniquely influential. His guitar preludes remain the cornerstone of twentieth-century literature for the instrument.

—Steven Ledbetter

Weekend Prelude

Friday, 19 July at 7

BOSTON SYMPHONY ORCHESTRA
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NEW ENGLAND HARP TRIO
Ann Hobson Pilot, harp
Lois Schaefer, flute
Carol Procter, cello

TELEMANN	Trio Sonata in A minor Largo Vivace Affetuoso Allegro
DAMASE	Trio for flute, harp, and cello Allegretto Andante Allegro
RAVEL	Sonatine (transcribed for flute, cello, and harp by Carlos Salzedo) Modéré Mouvement de Menuet Animé

Notes

The combination of flute, harp, and cello is of fairly recent vintage in the chamber music repertory, at least among trios for which composers have actually conceived their music. The combination of high and low melody instruments with a chordal instrument available to fill in the harmonies is reminiscent in texture of a common Baroque ensemble, flute or violin, cello, and harpsichord (the latter usually improvising the details of its part from a figured bass). What made the modern ensemble possible for a substantial musical literature was the development of harp technique—including pedals to make the instrument fully chromatic—in the last century or so. As a result composers have conceived a more elaborate and varied role for the harp than used to be the case, when the instrument was largely restricted to bright splashes of glissando or arpeggio. Yet this instrumental combination is still new enough that a large part of its repertory consists of transcriptions of older works; only the most recent of the compositions on this program was actually composed for this group of instruments.

The sonata of **Telemann** (1681-1767) demonstrates clearly how close the flute-harp-cello combination is to the textures of eighteenth-century chamber music. Telemann's sonata is one of twelve trio sonatas published in Hamburg under the title *Essercizii musici* in 1739-40; ever obliging to potential performers, Telemann considered the upper lines suitable for virtually any melody instrument that could play them—recorder, flute, violin, and so on—while the bass line might be played by cello, bassoon, or some other low-pitched melody instrument. In Telemann's day the harmonic filling-out would normally have been played on a harpsichord (or, in performances at home, possibly on the very quiet clavichord). The common sequence of movements (slow-fast-slow-fast) provides great variety of mood and character within the framework of the A minor tonality.

The contemporary French composer **Jean-Michel Damase** (b. 1928) has made substantial contributions to the small but growing literature of chamber music employing the harp—no doubt because his mother was the harpist Madeline Kahn. Damase's precocious musical talents led to his first piano lessons at age five, and after meeting Colette at age nine, he began his career as a composer by setting some of her poems. When he was just twelve he became the pupil of the great pianist Alfred Cortot, and by fifteen he was unanimously awarded the first prize in piano at the Paris Conservatoire. While his career as a pianist flourished, he concentrated on composition. The present Trio for flute, harp, and cello was composed in 1943, when he was just eighteen. The following year his Quintet for flute, harp, violin, viola, and cello took the first prize in composition, while a cantata, *Et la belle se réveilla*, won him the Prix de Rome. His Trio is elegantly composed, with a keen sense of the resources available to each of the instruments, in an attractive neo-Classical vein.

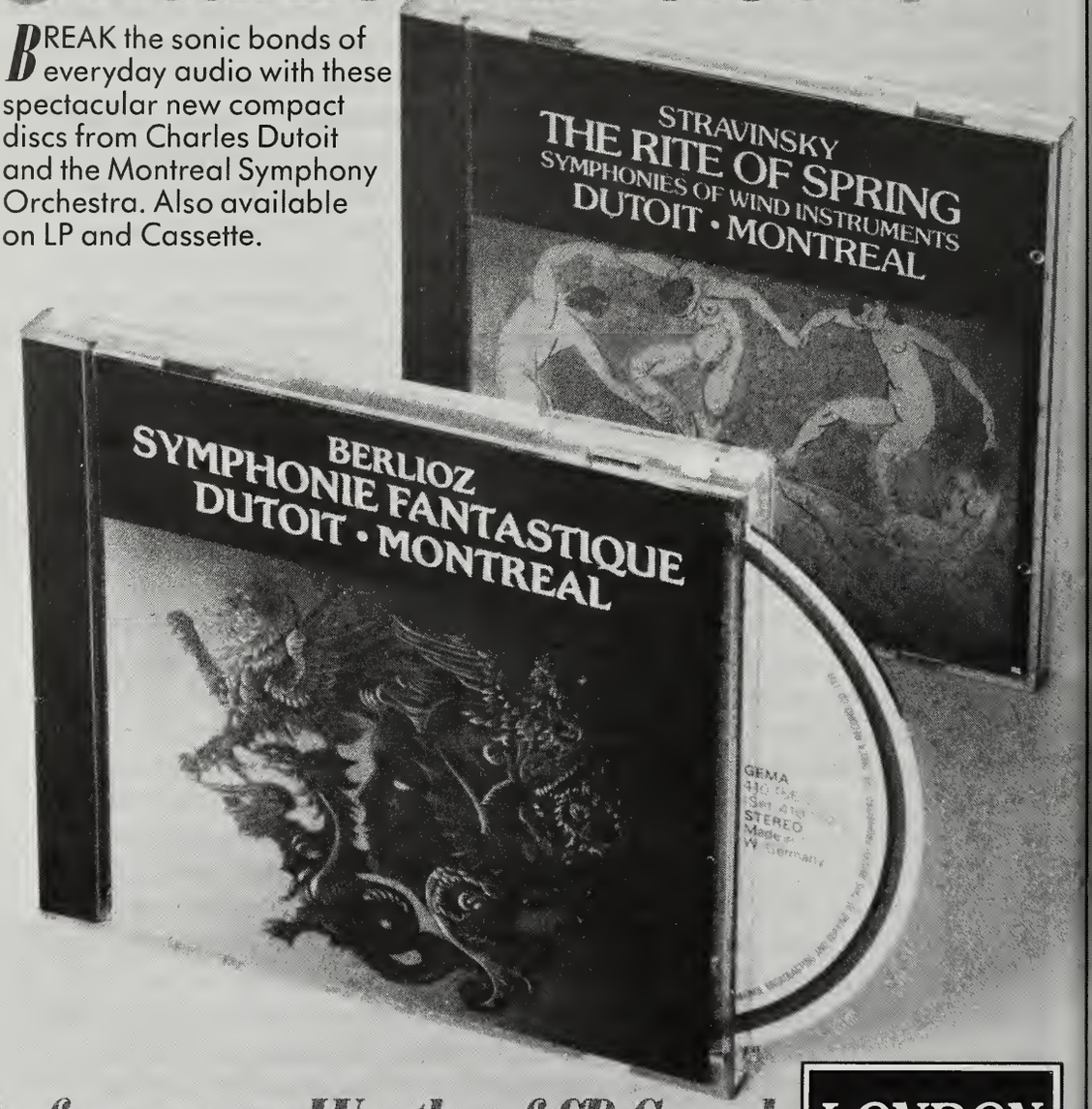
Maurice Ravel (1875-1937) composed his Sonatine for piano in 1903-05, precisely the years in which the young man, already becoming established as a substantial composer, made the last of his several attempts to win the Prix de Rome. As on all previous occasions, the conservative judges found his music far too "modern" and passed him over in favor of relative nonentities. (The scandal that followed Ravel's final rejection led to the resignation of the conservatory's director and his replacement with Gabriel Fauré, a far more open-minded administrator.) The transcription for harp trio is the work of **Carlos Salzedo** (1885-1961), a harpist and composer who was among this century's most influential figures in the development of his instrument. Salzedo graduated from the Paris Conservatory in piano and harp in 1901 (Ravel was then auditing Fauré's composition classes, having been barred from regular enrollment for his failure to win a prize). In 1909 Salzedo moved to the United States, as harpist for the Metropolitan Opera orchestra. Later he co-founded, with Edgar Varèse, the International Composers' Guild, and in 1924 he inaugurated the harp department at the Curtis Institute in Philadelphia. Salzedo once showed his transcription of the Sonatine to Ravel, who is reputed to have remarked, "Why didn't I think of that!" Evidently he approved.

—Steven Ledbetter

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Seiji Ozawa, Music Director

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Friday, 19 July at 9

CHARLES DUTOIT conducting

ALL-BERLIOZ PROGRAM

Les Nuits d'été, Opus 7
- Villanelle
- Le Spectre de la rose
- Sur les Lagunes
- Absence
- Au Cimetière (Clair de lune)
- L'Île inconnue

TATIANA TROYANOS, mezzo-soprano

INTERMISSION

Symphonie fantastique: episode de la vie d'un artiste, Opus 14
- Reveries, passions
- A ball
- Scene in the country
- March to the scaffold
- Dream of a witches' sabbath

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NOTES

Hector Berlioz
Les Nuits d'été, Opus 7

Louis-Hector Berlioz was born at La Côte St.-André, Isère, France, on 11 December 1803 and died in Paris on 8 March 1869. Les Nuits d'été, *a cycle of six songs to texts by Théophile Gautier, was composed in 1840 or 1841 and published (in its original form for mezzo-soprano or tenor and piano) in June 1841. Berlioz orchestrated "Absence" for his mistress Marie Recio in 1843; the remainder was orchestrated by 1856 at the suggestion of a Swiss publisher. Berlioz himself never programmed the entire cycle in his concerts, and the date of the first performance is not known. The orchestral part calls for two flutes, one oboe, two clarinets, one bassoon, two horns (a third horn is added for the last song), and strings.*

We have been a long time getting over the nineteenth-century misconception of Berlioz as a composer who wrote music only for musical forces deployed on the most gigantic scale, designed to pound the listener into stupefied submission through sheer decibel power. Of course, many of his works do call for a large ensemble, often with unusual demands in the brass departments. But even those who know only such huge showpieces as the *Requiem* or *The Damnation of Faust* should recall that the entire ensemble is used most sparingly, for particular climactic effects. A moment's reflection brings to mind any number of passages in these and other "grandiose" works of Berlioz that make their statement with a small ensemble, virtually a chamber orchestra, even at times with a single instrument or voice intoning an unaccompanied melody. For there can be no doubt that melody is at the heart of Berlioz's musical conception, and all else—rhythmic vivacity, harmony, orchestral color—follows after.

Berlioz grew up in the country; the first music he heard and the music he knew best was primarily melodic: folk songs, popular ballads, and airs from opéras-comiques. He was not a pianist, so unlike many of his contemporaries, he never conceived his music at or for the keyboard, which tends to stress the harmonic underpinnings and to develop small motivic ideas into larger melodies. No, Berlioz conceived his melodies pure and whole, as an attempt to capture a particular mood, the expressive quality of a particular text. They are often unusual in their shape and proportion (especially when compared to the German songs or symphonies that we have come to think of as normative). This is a reflection of an utterly different musical vision, not a shadow (as some critics have had it) on the composer's competence. He considered his melodies a kind of flexible musical prose, rather than the "musical verse" that might be represented by more stereotyped patterns. Listening to Berlioz's melodies over and over until through familiarity they reveal their inner logic is the best way of entering into the secret places of his musical thought. And nowhere is the melodic element so overwhelmingly predominant as in the songs.

We know very little about the composition of these six songs, all settings of texts by the composer's friend Théophile Gautier, other than that Berlioz himself chose the particular poems and added his own titles with the poet's approval. Though the songs were published together as a set, there is not the slightest thread of plot connecting them; rather they seem to be grouped with one another

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because all of them deal in some way with the theme of longing—occasionally in an ironic way, more frequently in deadly earnest.

In the original piano version, Berlioz intended the songs to be performed by tenor or mezzo-soprano; when he orchestrated them, he changed the keys of two of them and suggested different voice parts for some of the songs (implying a performance of the set by more than one singer). It has always been most common for a single singer to undertake the entire cycle, but the composer's suggestions are indicated in parentheses here. *"Villanelle"* (mezzo-soprano or tenor) is a fresh spring song of simple contentment. *"Le Spectre de la rose"* (contralto) is a conventional homage to the loved one: the very rose that lies on her breast is the envy of kings. The sentimental image is presented with considerable passion. *"Sur les Lagunes: Lamento"* (baritone or contralto or mezzo-soprano), a threnody for a loved one who has passed away, rocks gently in its 6/8 rhythm, which might well be an emblem for Charon's boat, ferrying the lost one "on the sea" that comes at the end of life, leaving one behind to mourn. *"Absence"* (mezzo-soprano or tenor) is the finest song of the set, its simplicity evoking an overpowering loneliness. *"Au Cimetière: Clair de lune"* (tenor) begins with an accompaniment of the utmost simplicity that becomes more elaborate and shivery as the singer feels a "shade" brushing past (harmonics in the upper strings). *"L'Île inconnue"* is an energetic song of the sea, an offer to take the "young beauty" wherever she wishes to go. But there is an ironic twist when she says that she desires to go to the land "where love lasts forever." The reply: "That shore is little known."

The poems themselves are thoroughly conventional in both manner and substance, but Berlioz's music imparts a degree of feeling that covers a wide range. His orchestra is small—just a handful of woodwinds (counting the horns as part of the woodwind group) with a modest string ensemble. They practically never indulge in the kind of word-painting that a Schubert might provide—no galloping horses or waves gently lapping the side of the boat. The instruments provide rhythmic activity, delicately varied colors, and harmonic underpinning, but for the most part they remain secondary to the voice. The entire cycle remains a vibrant monument to the expressive power of melody.

—Steven Ledbetter

Texts for *Les Nuits d'été* begin on page 12.

"Les Nuits d'été"
Six poemes de Théophile Gautier

Villanelle

Quand viendra la saison nouvelle,
Quand auront disparu les froids,
Tous les deux nous irons, ma belle,
Pour cueillir le muguet aux bois.
Sous nos pieds égrenant les perles
Que l'on voit au matin trembler,
Nous irons écouter les merles
Siffler.

Le printemps est venu, ma belle,
C'est le mois des amants béni;
Et l'oiseau, satinant son aile,
Dit des vers au rebord du nid.
Oh, viens donc, sur ce banc de mousse
Pour parler de nos beaux amours,
Et dis-moi de ta voix si douce:
Toujours!

Loin, bien loin, égarant nos courses,
Faisons fuir le lapin caché,
Et le daim au miroir des sources
Admirant son grand bois penché,
Puis chez nous, tout heureux, tout aises,

En paniers enlaçant nos doigts,
Revenons, rapportant des fraises
Des bois.

Le Spectre de la rose

Soulève ta paupière close
Qu'effleure un songe virginal.
Je suis le spectre d'une rose
Que tu portais hier au bal.
Tu me pris encor emperlée
Des pleurs d'argent de l'arrosoir,
Et parmi la fête étoilée
Tu me promenas tout le soir.

O toi, qui de ma mort fut cause,
Sans que tu puisses le chasser,
Toutes les nuits mon spectre rose
A ton chevet viendra danser.
Mais ne crains rien, je ne réclame
Ni messe ni De Profundis.
Ce léger parfum est mon âme
Et j'arrive du paradis.

Mon destin fut digne d'envie,
Et pour avoir un sort si beau
Plus d'un aurait donné sa vie.
Car sur ton sein j'ai mon tombeau,
Et sur l'albâtre où je repose
Un poète avec un baiser
Ecrivit: "Ci-gît une rose
Que tous les rois vont jalouser"

"Summer Nights"
Six poems by Theophile Gautier

Villanelle

When the season changes
And the cold weather has gone,
My love, we will go together
To pick lily-of-the-valley in the woods.
Our feet scattering
The glittering pearls of morning dew,
We will go and hear
The blackbirds sing.

The spring has come, my love,
It is the blessed season for lovers;
And the bird, preening its wings,
Sings songs from the edge of its nest.
Oh come and sit on this mossy bank
And talk of our happy love,
And say to me in your soft voice:
For ever!

Far, far away, our footsteps wandering,
We'll startle the rabbit from its hiding,
And the deer watching its great antlers
Mirrored in the stream;
Then back home in complete happiness
and contentment,
Our fingers entwined, return
Carrying baskets
Of wild strawberries.

The Spectre of the Rose

Lift up your eyelids
That glow with a maiden dream.
I am the ghost of a rose
Which you wore last night at the ball.
You took me still moist
And glistening from the gardener's spray,
And through the sparkling scene
You walked me with you all evening.

Oh you who was cause of my death:
Without your being able to escape it,
Night after night my fragrant ghost
Will come to dance at your pillow.
But do not be afraid,
I exact no mass or De Profundis.
This faint perfume is my soul
And it is from paradise that I come.

My destiny was one to be coveted;
Many would give their lives
To have a fate as beautiful as mine.
For my tomb is on your breast,
And on the marbled whiteness where I rest
A poet wrote with his kiss:
"Here lies a rose
That kings will envy."

Sur les Lagunes

Ma belle amie est morte.
Je pleurerai toujours;
Sous la tombe elle emporte
Mon âme et mes amours.
Dans le ciel sans m'attendre
Elle s'en retourna;
L'ange qui l'emmena
Ne voulut pas me prendre.
Que mon sort est amer!
Ah, sans amour s'en aller sur la mer!

La blanche créature
Est couchée au cercueil.
Comme dans la nature
Tout me paraît en deuil!
La colombe oubliée
Pleure et songe à l'absent;
Mon âme pleure et sent
Qu'elle est dépareillée.
Que mon sort est amer!
Ah, sans amour s'en aller sur la mer!

Sur moi la nuit immense
S'étend comme un linceul.
Je chante ma romance
Que le ciel entend seul.
Ah, comme elle était belle,
Et comme je l'aimais!
Je n'aimerai jamais
Une femme autant qu'elle.
Que mon sort est amer!
Ah, sans amour s'en aller sur la mer!

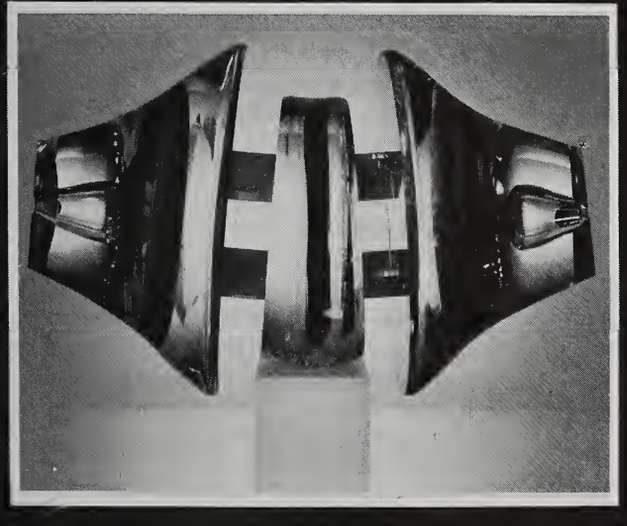
On the Lagoons

My fair one is dead.
I will weep always.
She has taken with her into the tomb
My whole being and all my love.
She did not wait
But returned to heaven.
The angel that drew her back
Would not take me with her.
How bitter is my fate.
Ah, without love to depart on the sea!

Her white body
Sleeps in the grave;
And now all nature
Seems to me in mourning.
The foresaken dove mourns
And broods on the departed;
My soul mourns and feels
As if cut in two.
How bitter is my fate.
Ah, without love to depart on the sea!

The vast night spreads
Over me like a shroud.
I sing my song,
And only the sky hears it.
Ah, how beautiful she was
And how I loved her;
Never will I love
A woman as I have loved her.
How bitter is my fate.
Ah, without love to depart on the sea!

—Please turn the page quietly.—


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Absence

Reviens, reviens, ma bien aimée!
Comme une fleur loin du soleil
La fleur de ma vie est fermée
Loin de ton sourire vermeil.

Entre nos coeurs quelle distance!
Tant d'espace entre nos baisers!
O sort amer! O dure absence!
O grands désirs inapaisés!

Reviens, reviens, etc.

D'ici là-bas que de campagnes,
Que de villes et de hameaux,
Que de vallons et de montagnes,
A lasser le pied des chevaux!

Reviens, reviens, etc.

Au Cimetière (Clair de lune)

Connaissez-vous la blanche tombe
Où flotte avec un son plaintif
L' ombre d'un if?
Sur l'if une pâle colombe,
Triste et seule au soleil couchant,
Chante son chant:

Un air maladivement tendre,
A la fois charmant et fatal
Qui vois fait mal
Et qu'on voidrait toujours entendre;
Un air comme en soupire aux cieux
L'ange amoureux.

On dirait que l'âme éveillée
Pleure sous terre à l'unisson
De la chanson,
Et du malheur d'être oubliée
Se plaint dans un roucoulement
Bien doucement.

Sur les ailes de la musique
On sent lentement revenir
Un souvenir.
Une ombre, une forme angélique
Passe dans un rayon tremblant
En voile blanc.

Les belles de nuit demi-closes
Jettent leur parfum faible et doux
Autour de vous,
Et le fantôme aux molles poses
Murmure en vous tendant les bras:
Tu reviendras!

Oh jamais plus, près de la tombe
Je n'irai, quand descend le soir
Au manteau noir,
Ecouter la pâle colombe
Chanter sur la pointe de l'if
Son chant plantif!

Absence

Come back, come back my beloved.
Like a flower away from the sun.
The flower of my life is closed up
Away from your warm smile.

What distance lies between our hearts;
So great a gulf between our kisses;
Oh bitter fate, oh cruel absence,
Mighty desires unsatisfied.

Come back, etc.

From here to there what plains lie between,
What towns and villages,
What valleys and hills,
To tire the horses' hooves.

Come back, etc.

In the Cemetery (Moonlight)

Do you know the white gravestone
Which the shade of a yew-tree
Touches like a sigh?
On the yew a solitary white dove
As the sun goes down
Sings its sad song:

A sickly sweet air
At once enchanting and full of doom,
Which affects you unpleasantly
And which one would like to listen to for ever;
Like a song sighed out to heaven.
By a love-lorn angel.

One would think the awakened soul
Wept under the earth
In tune with the song,
And from grief at being forgotten
Complained in a soft murmur
Like the moaning of a dove.

You feel that a memory
Is ebbing back,
Recalled by the music.
A shade, a shimmering form
Brushes past you,
Shrouded in white.

Round you,
From the half-open amaryllis flowers
Comes a faint perfume,
And the phantom whispers to you,
Softly stretching out its arms:
You will come back.

Oh never again, when the evening
Comes darkly down,
Will I go and stand near the grave
And hear the pale dove
From the top of the yew-tree sing
Its plaintive song!

L'Île inconnue

Dites, la jeune belle,
Où voulez-vous aller?
La voile enfle son aile,
La brise va souffler.

L'aviron est d'ivoire,
Le pavillon de moire,
Le gouvernail d'or fin.
J'ai pour lest une orange,
Pour voile une aile d'ange,
Pour mousse un séraphin.

Dites, le jeune belle,
Où voulez-vous aller?
La voile enfle son aile,
La brise va souffler.

Est-ce dans la Baltique?
Dans la mer Pacifique?
Dans l'île de Java?
Ou bien est-ce en Norvège
Cueillir la fleur de neige,
Ou la fleur d'Angsoka?

Dites, la jeune belle,
Où voulez-vous aller?

Menez-moi, dit la belle,
A la rive fidèle
Où l'on aime toujours!
Cette rive, ma chère,
On ne la connaît guère
Au pays des amours.

Où voulez-vous aller?
La brise va souffler.

The Unknown Isle

Tell me, young beauty,
Where do you want to go?
The sails are set,
The breeze is getting up.

The oar is ivory,
The flag of silk,
The helm of fine gold.
For ballast I have an orange,
For sail, an angel's wing,
For ship's boy a seraph.

Tell me, young beauty,
Where do you want to go?
The sails are set,
The breeze is getting up.

Is it to the Baltic?
To the Pacific Ocean?
To the Island of Java?
Or is it to Norway,
To pick the snowflowers,
Or the flowers of Angsoka?

Tell me, young beauty,
Where do you want to go?

Take me, the fair one replies,
To the faithful shore
Where love lasts for ever.
That shore, my dear,
Is little known
In the country of love.

Where do you want to go?
The breeze is getting up.

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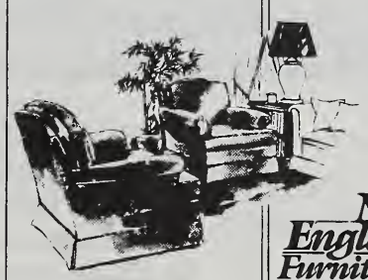
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Hector Berlioz
Symphonie fantastique, Opus 14

Louis-Hector Berlioz was born at La Côte St.-André, Isère, France, on 11 December 1803 and died in Paris on 8 March 1869. His first major composition, the Symphonie fantastique, *was composed in the spring of 1830 and first performed on 5 December of that year. It is scored for two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets, four bassoons, four horns, two cornets, two trumpets, three trombones, two ophicleides (replaced here by tubas), timpani, bass drum, snare drum, cymbals, bells, two harps, and strings.*

The *Symphonie fantastique* is one of those works that makes and marks a composer's reputation forever. From the beginning it was Berlioz's best-known composition and has remained so to this day. It set in the public's mind the notion that Berlioz wrote program music for massive orchestra with unusual scoring—a point that is partly true but very misleading if taken as the whole story. The work is most famous for its brilliantly imaginative orchestration and for Berlioz's use of a single melody, called the *idée fixe*, in all five movements. It has been claimed that the symphony is unified by this melody in the same way that the Franck symphony, say, is unified by the recurrence of musical material in several movements. But if the presence of the *idée fixe* were all that held the symphony together, it would be a pretty shabby bit of cobbling, since the tune really plays a very minor role in the three middle movements. For all its renown as the quintessential Romantic symphony, the *Symphonie fantastique* is really balanced on classical principles, organized in palindromic fashion around a slow movement at the

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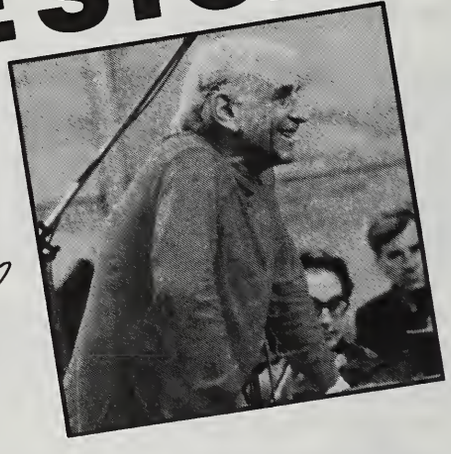
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center with two movements in characteristic dance meters (waltz and march) surrounding it, and large-scale fast movements at the beginning and end; moreover, the whole is laid out in a logical harmonic plan (though the logic is not lacking in surprises).

The direct impetus for the composition of the symphony arose from a performance of *Hamlet* that Berlioz attended in Paris on 11 September 1827. The Ophelia in that performance was an English actress named Harriet Smithson. It was love at first sight, inspired by a literary work, and apparently hopeless, though Berlioz spent some months trying to bring himself to the attention of the actress. He began to plan in his mind a symphony, which he referred to as *Episode from the Life of an Artist*, but his emotional upheaval made it impossible for him to compose. But when he heard some malicious (and untrue) rumors about a supposed affair that the actress was having with her manager, the news acted on him like a dash of cold water in the face and gave him enough objectivity to allow the composition to proceed in a variation of the original plan: the "episode" now had a distinctly cynical ending, which Berlioz confided to a friend, Humbert Ferrand, on 16 April 1830. In most of its details it corresponds to the final form of the symphony except for the fact that he originally placed the slow movement second and the waltz third; by reversing the pattern later, he achieved the balanced palindromic symmetry alluded to above. The "program" of the symphony went through a number of versions (and the composer himself was ambivalent as to whether it was necessary or desirable). Here is its final form:

PROGRAM
of the Symphony

A young musician of morbidly sensible temperament and fiery imagination poisons himself with opium in a fit of lovesick despair. The dose of the narcotic, too weak to kill him, plunges him into a deep slumber accompanied by the strangest visions, during which his sensations, his emotions, his memories are transformed in his sick mind into musical thoughts and images. The loved one herself has become a melody to him, an *idée fixe* as it were, that he encounters and hears everywhere.

PART I
REVERIES, PASSIONS

He recalls first that soul-sickness, that *vague des passions*, those depressions, those groundless joys, that he experienced before he first saw his loved one; then the volcanic love that she suddenly inspired in him, his frenzied suffering, his jealous rages, his returns to tenderness, his religious consolations.

PART II
A BALL

He encounters the loved one at a dance in the midst of the tumult of a brilliant party.

PART III
SCENE IN THE COUNTRY

One summer evening in the country, he hears two shepherds piping a *ranz des vaches* in dialogue; this pastoral duet, the scenery, the quiet rus-



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tling of the trees gently brushed by the wind, the hopes he has recently found some reason to entertain—all concur in affording his heart an unaccustomed calm, and in giving a more cheerful color to his ideas. But she appears again, he feels a tightening in his heart, painful presentiments disturb him—what if she were deceiving him?—One of the shepherds takes up his simple tune again, the other no longer answers. The sun sets—distant sound of thunder—loneliness—silence.

PART IV
MARCH TO THE SCAFFOLD

He dreams that he has killed his beloved, that he is condemned to death and led to the scaffold. The procession moves forward to the sounds of a march that is now sombre and fierce, now brilliant and solemn, in which the muffled sound of heavy steps gives way without transition to the noisiest clamor. At the end, the *idée fixe* returns for a moment, like a last thought of love interrupted by the fatal blow.

PART V
DREAM OF A WITCHES' SABBATH

He sees himself at the sabbath, in the midst of a frightful troop of ghosts, sorcerers, monsters of every kind, come together for his funeral. Strange noises, groans, bursts of laughter, distant cries which other cries seem to answer. The beloved's melody appears again, but it has lost its character of nobility and shyness; it is no more than a dance tune, mean, trivial, and grotesque: it is she, coming to join the sabbath.—A roar of joy at her arrival.—She takes part in the devilish orgy.—Funeral knell, burlesque parody of the *Dies irae*, sabbath round-dance. The sabbath round and the *Dies irae* combined.

The program certainly played a role in inspiring Berlioz's music, especially the brilliantly inventive orchestration, which served as a school for composers for decades. Some of the actual thematic ideas in the symphony, and one entire movement, predated the definitive version that Berlioz gave them here. The opening slow section of the first movement includes an entire passage from an early Romance that he had composed before coming to Paris, while in the throes of a youthful and hopeless love. He found the music so appropriate that he put it in the symphony literally before destroying its original form. The famous *idée fixe* melody was first used in Berlioz's cantata *Herminie*, written in 1828 in an unsuccessful attempt to win the Prix de Rome; but the cantata has been forgotten (though recently recorded by Sir Colin Davis with Dame Janet Baker for the first time), while the melody is now known everywhere through Berlioz's treatment of it in the symphony. It appears in the first Allegro, a soaring, yearning theme that gradually aims higher and higher in its expressive longing. As mentioned above, the theme recurs in all of the movements in some form. In the waltz of the second movement, it functions as a kind of Trio; in the third movement it is a brief tense interlude over tremolo strings. Its appearance in the fourth movement is dramatic enough, though it was not part of the original structure of the music. Berlioz composed this march for his unfinished opera *Les Franc-Juges* (he claimed to have written this richly colorful music in a single night). When he decided to insert that music into the symphony as the "March to the Scaffold," there remained only the problem of fitting in the *idée fixe*. Simplicity itself: four measures



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for unaccompanied clarinet rather gruesomely recall the sweetheart he has murdered, just before the guillotine blade falls. In the last movement, however, the *idée fixe* once again forms part and parcel of the musical material, though in a vulgarly parodistic form. (Having conceived this cynical ending to his story, Berlioz was worried that it might offend Harriet Smithson—once he discovered that the rumor that so upset him was untrue—so he ventured to claim inspiration for this witches' sabbath from Goethe's *Faust*.) Here his orchestral imagination is fully unleashed to create new effects that many have since welcomed into their music.

It is in the last two movements that Berlioz is most characteristically a romantic, but our view of the symphony—and of its composer—is seriously skewed if we overlook the strong link with the best traditions of the past. For Berlioz, Beethoven in the field of the symphony and Gluck in the field of opera were paramount beause of their high seriousness. Though endowed with a rich sense of humor, he took music very seriously and spent most of his life attempting to persuade others to do the same. It was his tragedy that he lived in a period of French culture when clever superficiality was the order of the day and a serious approach to music (or any other art) was just about the last thing imaginable. Still, the art of Berlioz remains for us to encounter, and his growing reputation in recent decades would seem to indicate that his goals are at last, to some extent anyway, being understood.

Incidentally, the composer's gambit in writing his symphony to bring himself to the attention of the woman for whom he had conceived such a violent passion was effective. He married Harriet Smithson, but—alas—the match turned out to be a singularly unfortunate one. So much for the romantic happy ending.

—S.L.

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ARTISTS

Manuel Barrueco



One of the most sought-after classical guitarists before the public today, Manuel Barrueco has been heard during the 1984-85 season by audiences in North America, Europe, and Asia. A highlight of this season was his debut with the Boston Symphony Orchestra in the American premiere of Toru Takemitsu's new guitar concerto, *To the Edge of Dream* , which he performed under Seiji Ozawa's direction in Boston, at the Kennedy Center in Washington, D.C., and at C.W. Post College on Long Island. In Europe, Mr. Barrueco performed in several important cities in West Germany and Scandinavia, and his London recital was broadcast live throughout Great Britain by the BBC. He has toured Spain, Greece, and Asia, with concerts in Japan, Taiwan, and Hong Kong. In the United States, his recital schedule included appearances in Santa Barbara, at Rutgers University in New Jersey, at the Peabody Conservatory in Baltimore, and in New York City, where his recital was broadcast live in the greater metropolitan New York area by WNCN. Scheduled for next season are an extensive tour of West Germany from Munich to Berlin, a Vienna debut at the Mozartsaal of the Konzerthaus, a return to Rome for a recital sponsored by the Centro Romana della Chitarra, and North American recitals in New York, Los Angeles, Washington, D.C., and Vancouver. In previous seasons, Mr. Barrueco has made recital tours across Europe from London to Istanbul, to all the major cities of Japan, to Central and South America, and to every major American city. He has been soloist with the Finnish Radio Symphony, the Xalapa Symphony Orchestra of Mexico, the National Symphony, and the orchestras of Baltimore, Honolulu, New Jersey, and New Mexico. Mr. Barrueco may be heard on four best-selling records, the first of them having been named "best guitar recording of 1979" by *Grammophone* magazine. Two more solo albums are planned for future release, as well as his first concerto album.

Manuel Barrueco first learned at age eight to play the instrument which would take him from his native Cuba to the Peabody Conservatory in Baltimore and ultimately establish him as an international virtuoso among classical guitarists. Soon after completing his initial training at the Conservatorio Estaban Salas, Mr. Barrueco became the first guitarist to become a full scholarship student at Peabody, a soloist with the Peabody Orchestra, and a winner of the Peabody Competition. Now an artist-in-residence there, he has established a continuing series of master classes; he is also on the faculty of the Manhattan School of Music. In 1979, he was the first guitarist to win the prestigious Concert Artists Guild Award, which led to his New York debut at Carnegie Recital Hall. He established his European reputation with his London debut in 1979.

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The New England Harp Trio



The New England Harp Trio consists of Boston Symphony Orchestra members Ann Hobson Pilot, harp, Lois Schaefer, piccolo, and Carol Procter, cello. Ms. Hobson Pilot founded the New England Harp Trio in 1971. The group has performed extensively throughout the Northeast, playing mainly in college and university artists series, established chamber music series, museums, private clubs, and fundraising events. They made their major Boston debut at Jordan Hall in April 1980.

Ann Hobson Pilot, principal harp of the Boston Symphony Orchestra and the Boston Pops, is a native of Philadelphia. She studied with Marilyn Costello at the Philadelphia Musical Academy and with Alice Chalifoux at the Cleveland Institute of Music, receiving her bachelor's degree in 1966. She performed with the Pittsburgh Symphony and then became principal harpist of the National Symphony in Washington, D.C., where she remained until joining the Boston Symphony in 1969. She is a member of the faculty of the New England Conservatory of Music, and her solo appearances include the National Symphony, the Wichita Symphony, the Richmond (Va.) Symphony, the Boston Symphony, and the Boston Pops. She also performs with the Boston Symphony Chamber Players.

Lois Schaefer studied with Georges Laurent at the New England Conservatory of Music, where she received her bachelor of music degree and artist's diploma and is currently a member of the faculty. She has played flute and piccolo with the Boston Symphony Orchestra and Boston Pops since 1965. Born in Yakima, Washington, she has been assistant principal flute of the Chicago Symphony and principal flute of the New York City Opera Orchestra, as well as a member of the RCA Victor Orchestra and the NBC Opera Company Orchestra. Ms. Schaefer was a participant in the 1963 Casals Festival, toured Russia with the Boston Symphony Chamber Players, and has been heard as soloist with the Chicago Symphony, the Boston Symphony, and the Boston Pops. She also plays the baroque flute with the Curtisville Consortium.

Cellist **Carol Procter** joined the Boston Symphony Orchestra and Boston Pops in 1965, turning down a Fulbright Scholarship to Rome in order to do so. Raised in Dedham, Massachusetts, she studied at the Eastman School of Music and the New England Conservatory of Music, where she received her bachelor's and master's degrees. Ms. Procter received a Fromm Fellowship to study at the Tanglewood Music Center in 1965 and was a 1969-70 participant in the BSO's cultural exchange program with the Japan Philharmonic. She is also a member of the Berkshire String Trio, plays the viola da gamba with the Curtisville Consortium, and has appeared as soloist with the Boston Pops.



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Charles Dutoit



Charles Dutoit is music director of the Montreal Symphony Orchestra and has been principal guest conductor since 1982 of the Minnesota Orchestra. He assumed his present position with the Montreal Symphony Orchestra in 1977. Under his leadership, it has become recognized through its tours and many recordings as one of the outstanding orchestras in North America. Mr. Dutoit appears as a guest conductor throughout the world. He regularly conducts the major European orchestras, including the Berlin Philharmonic, the Bayerischer Rundfunk of Munich, the Orchestre de Paris, the London Philharmonic, the Philharmonia, and the Israel Philharmonic. In the United States, he conducts the orchestras of Boston, Pittsburgh, Philadelphia, Cleveland, and New York, among others. This past November he made his first appearance with the National Symphony Orchestra of Washington, D.C. With the Montreal Symphony, he has toured Canada, the United States—performing twice in Carnegie Hall—and Europe. In June 1983, Mr. Dutoit made his Royal Opera debut at Covent Garden conducting *Faust*; he returns in 1986 to conduct *The Tales of Hoffmann*. During the summer of 1984 he conducted the Philadelphia Orchestra at Robin Hood Dell, led the Boston Symphony Orchestra at Tanglewood, and made recordings for London in Montreal. He also gave a special concert at the Lucerne Festival in memory of Ernest Ansermet. Charles Dutoit and the Montreal Symphony have a regular working arrangement with London records, and together they have completed thirteen in a series of digital recordings. Mr. Dutoit has won many international recording awards, including the Grand Prix du Disque for his London recording of *Daphnis and Chloé*. He also records extensively for Deutsche Grammophon, RCA, Philips, and Erato. For the latter, he is recording the orchestral works of Arthur Honegger with the Bayerischer Symphony Orchestra.

A multi-linguist as well as an exceptionally versatile musician, Charles Dutoit received an exceptionally broad musical training, during which he studied violin, viola, piano, and percussion at the conservatories of Lausanne and Geneva in his native Switzerland. He continued his studies in Italy and in the United States, where in 1959 he



studied with Charles Munch at the Tanglewood Music Center. While still in his twenties, Mr. Dutoit was invited by Herbert von Karajan to work at the Vienna State Opera. He was then invited by Rudolf Kempe to be the latter's assistant with the Zurich Tonhalle Orchestra, of which he became associate conductor. In 1963 he made his debut with the Berne Symphony Orchestra; he was subsequently appointed its music director. Following this, he served as music director of both the Gothenburg Symphony and the National Symphony Orchestra of Mexico before accepting his Montreal appointment. In recognition of his services to music in Canada, Charles Dutoit was named Artist of the Year 1982 by the Canadian Arts Council and "Great Montrealer" of 1982. Mr. Dutoit made his Boston Symphony Orchestra debut in February 1981 and made his most recent appearances with the orchestra this past April at Symphony Hall.



Tatiana Troyanos

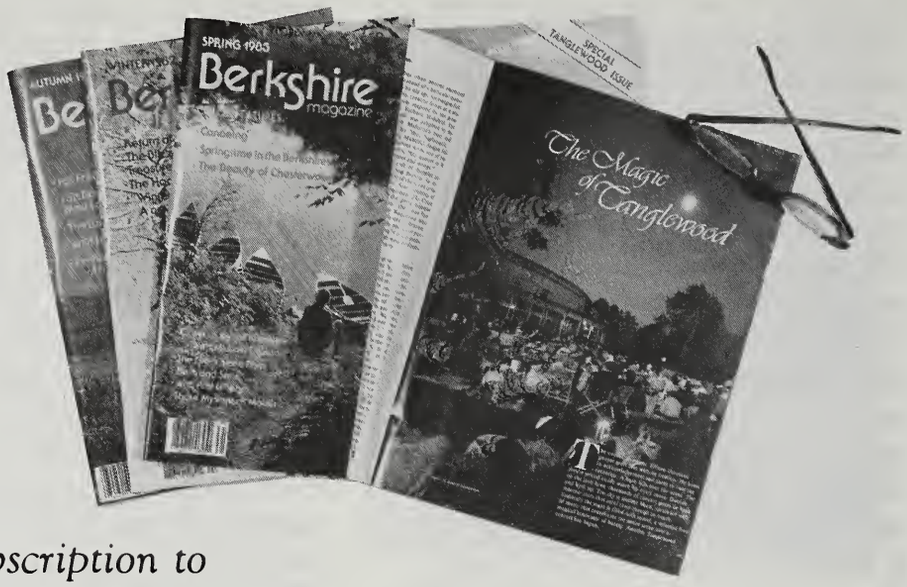


Mezzo-soprano Tatiana Troyanos is one of today's leading operatic artists, performing regularly in such major centers as New York, San Francisco, Chicago, Vienna, Hamburg, London, Milan, Paris, Salzburg, and Munich. She has also appeared with nearly every leading orchestra in the world, with such conductors as Abbado, Böhm, Boulez, Bernstein, Giulini, Kubelik, Leinsdorf, Levine, Solti, and Karajan. Since her Metropolitan Opera debut in 1976 as Octavian in *Der Rosenkavalier,* followed by performances of The Composer in *Ariadne auf Naxos* and the title role of *Carmen* on the annual spring tour, Ms. Troyanos has returned to that stage repeatedly. Beginning in 1981-82 she made three consecutive opening-night appearances: as Venus in a new production of *Tannhäuser,* Octavian in *Der Rosenkavalier,* and Didon in the company's production of *Les Troyens.* She has been seen in all three of these roles on PBS's "Live From the Met" series. She has also appeared there in *Parsifal, Lulu, Don Carlos, Aida, Cavalleria Rusticana, Werther, Les Contes d'Hoffman,* and *La clemenza di Tito.* Ms. Troyanos's recent international recital tour brought her to New York, London, Paris, and Hamburg.

Tatiana Troyanos appeared at the 1976 Salzburg Festival portraying Sextus in the highly successful Jean-Pierre Ponnelle production of *La clemenza di Tito*. She repeated this role in successive seasons, participating in a Unitel film of the production distributed in this country as well as in Europe, and she has returned to Salzburg for Jocasta in *Oedipus Rex*. In her La Scala debut, she made operatic history as the only American in the first worldwide live telecast and radio broadcast of an opera there, appearing as Adalgisa opposite Montserrat Caballé's Norma in 1977. Other milestones of her international career have included the gala opening of the John F. Kennedy Center in the title role of Handel's *Ariodante*, her Carnegie Hall recital debut in 1978, a Sarah Caldwell production of Bellini's *I Capuleti ed i Montecchi* in which she sang Romeo to the Juliet of Beverly Sills, and her San Francisco Opera debut in the title role of *L'incoronazione di Poppea* followed by performances of Adalgisa also opposite Caballé's Norma. Ms. Troyanos recently recorded the role of Anita in *West Side Story* for Deutsche Grammophon conducted by Leonard Bernstein with Dame Kiri Te Kanawa and José Carreras. Her extensive discography also includes Schoenberg's *Gurrelieder* with the Boston Symphony and Seiji Ozawa for Philips, *Norma* with Renata Scotto conducted by James Levine for CBS Masterworks, and *Werther* with Alfredo Kraus conducted by Michel Plasson with the London Philharmonic for Angel. Ms. Troyanos made her Boston Symphony debut in 1966 in Schumann's *Scenes from Goethe's "Faust."* She has returned for performances of the Verdi *Requiem*, Stravinsky's *Oedipus Rex*, and, most recently, in March and April 1979, Schoenberg's *Gurrelieder*.



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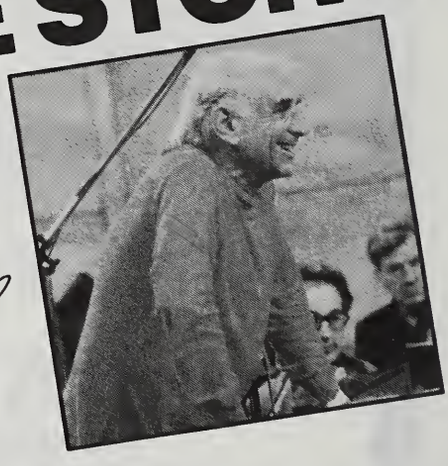
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Symphony No. 1 in C minor, Opus 68
Un poco sostenuto—Allegro
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Un poco allegretto e grazioso
Adagio—Più Andante—Allegro non troppo
ma con brio—Più Allegro

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NOTES

Johannes Brahms
Piano Concerto No. 1 in D minor, Opus 15

Johannes Brahms was born in Hamburg, Germany, on 7 May 1833 and died in Vienna on 3 April 1897. He wrote his Piano Concerto No. 1 in 1858, using some material that goes back as far as 1854 and that was originally intended for other purposes and designs. With Joseph Joachim conducting, Brahms himself played the first performance on 22 January 1859 in Hanover. The first American performance was given on 13 November 1875 by Nannetta Falk-Auerbach, with Carl Bergmann (a former conductor of the Boston Germania Orchestra and of the Handel & Haydn Society) leading the New York Philharmonic. Besides the piano soloist, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

Admit, when you think of Brahms, you probably think of him as he is in the famous von Beckerath drawing of him at the piano—an older man with grey hair and flowing white beard, stout, sure to light a cigar when he is finished playing, then off to a place called The Red Hedgehog for wine and smoke and conversation, gruff and sometimes outright rude but still capable of turning on charm for the ladies, going for long walks, writing many letters, some of them distressingly arch, spending summers composing in places with names like Pörtschach, Mürzzuschlag, and Bad Ischl, but unable to tolerate any of them more than three years in a row, and of course writing solid masterpiece after solid masterpiece.

Right enough, but it has nothing to do with the twenty-five-year-old Brahms struggling to bring his D minor piano concerto to completion—"I have no judgment about this piece any more, nor any control over it," he writes to Joseph Joachim on 22 December 1857. Four years earlier, on 28 October 1853, Robert Schumann closed his career as music critic with the celebrated, oft-invoked article *New Paths:*

> . . . I have always thought that some day, one would be bound suddenly to appear, one called to articulate in ideal form the spirit of his time, one whose mastery would not reveal itself to us step by step, but who, like Minerva, would spring fully armed from the head of Zeus. And he is come, a young man over whose cradle graces and heroes have stood watch. His name is Johannes Brahms . . . and he [bears] even outwardly those signs that proclaim: here is one of the elect.

That year, Brahms had come to the Schumanns in Düsseldorf as a shy, awkward, nearsighted young man, boyish in appearance as well as manner (the beard was still twenty-two years away), blond, delicate, almost wispy. His two longest, closest musical friendships began in 1853—with the violinist, conductor, and composer Joseph Joachim, and with Clara Schumann. Both went through turbulent, painful stages, the one with Joachim much later, but that with Clara almost at once. On 27 February 1854, Robert Schumann, whose career as conductor had collapsed and who had begun to suffer from auditory and visual hallucinations, tried to drown himself, and five days later he was committed to an asylum in Endenich. Clara, pregnant with their seventh child, was desperate, and in the following weeks, Brahms's kindliness, friendship, and gratitude were transmuted into the condition of being passionately in love with this gifted, strong, captivatingly charming and beautiful thirty-five-year-old woman. Moreover, she returned

his feelings. In their correspondence there is reference to "the unanswered question." Schumann's death in July 1856 was a turning point in Brahms's relations with Clara, though not the one for which he must have hoped. She seemed more married to Robert than ever, they pulled apart, and it took a while before they settled into the loving, nourishing friendship that endured until Clara's death in May 1896.

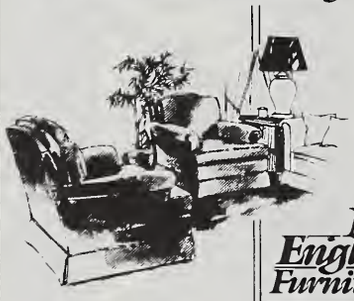
All this time, the music we know as the D minor piano concerto was in Brahms's head, occupying more and more pages of his notebooks, being tried out at the piano (or at two), sent to Joachim for criticism, discussed in letters. It is surely marked by the turmoil of these years, by Robert Schumann's madness and death, by Brahms's love for Clara and hers for him, by their retreat from their passion. Its composition was marked as well by purely musical troubles, by the mixed effect of the very young man's originality, his ambition, his inexperience (particularly with respect to writing for orchestra), his almost overpowering feeling for the past, his trembling sense of his own audacity at inserting himself into history as, somehow, a successor of Bach and Handel, Haydn and Mozart, Beethoven, Schubert, and Schumann.

He set out in 1854 to write a sonata for two pianos, but by June of that year, he was already uncertain about it and wrote to Joachim:

> I'd really like to put my D minor sonata aside for a long time. I have often played the first three movements with Frau Schumann. (Improved.) Actually, not even two pianos are really enough for me . . . I am in so confused and indecisive a frame of mind that I can't beg you enough for a good, firm response. Don't avoid a negative one either, it could only be useful to me.

In March he had traveled the few miles from Düsseldorf to Cologne in order to hear the Beethoven Ninth for the first time. More than twenty-two years would pass before he allowed himself to complete a symphony and have it performed, but still, from then on, the idea of writing such a work gave him no peace. Before long, the sonata for which two pianos were not enough turned into the symphony it had really wanted to be in the first place (and the choice of D minor, the key of the Beehoven Ninth, for this sonata/symphony is no coincidence). He was

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reluctant, though, to face the idea of symphony, nor would the sonority of the piano go away. To turn the music into a piano concerto seemed to be the answer, and by April 1856 he was sending drafts to Joachim ("You know how infinitely you could please me—if it's worth the effort at all—by looking at it very carefully and passing on to me even the most trivial of your thoughts and reservations").

Joachim to Brahms, 4 December 1856:

> I don't know whether you will be pleased by my penciled suggestions and wish you'd soon answer that unstated question, best of all by simply sending me the concerto's continuation . . . I become more fond of the piece all the time, though certain things don't altogether convince me compositionally: from page 21 to 24 it's too fragmentary, not flowing enough—restless rather than impassioned—just as in general, after the significant opening and the wonderfully beautiful song in minor, I miss an appropriately magnificent second theme—I do realize that something commensurately elevated and beautiful in major, something that could compete in breadth with the opening idea, must be hard to find—but even these reservations don't blind me to the many glories of the movement.

Brahms to Joachim, 12 December 1856:

> So here is the finale, just to be rid of it at last. Will it be good enough for you? I doubt it. The end was really meant to be good, but now it doesn't seem so to me. A thousand thanks for having looked over the first movement so benevolently and exactly. I have already learned a lot from your beautiful commentary . . . Scold and cut all you want.



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Brahms to Joachim, early January 1857:

> You're not embarrassed to make heavy and heavier cuts in the rondo, are you? I know very well that they're needed. Send it soon. Here's the first movement, copied over for a second—and, please, severe—going over . . . Oddly enough, an Adagio is going along as well. If I could only rejoice over a successful Adagio. Write to me about it, and firmly. If you like a little bit, show it to our dear friend, otherwise not . . . I like the little alteration on page 19, line 2, but doesn't it remind me of Wagner? . . . Dear Joseph, I am so happy to be able to send you my things, it makes me feel doubly sure.

Joachim to Brahms, 12 January 1857:

> Your finale—all in all, I find it really significant: the pithy, bold spirit of the first theme, the intimate and soft B-flat major passage, and particularly the solemn reawakening toward a majestic close after the cadenza, all that is rich enough to leave an uplifting impression if you absorb these principal features. In fact, I even believe that even after the impassioned spaciousness of the first movement and the elevating reverence of the second it would make a satisfying close to the whole concerto—were it not for some uncertainties in the middle of the movement, which disturb the beauty and the total effect through a kind of instability and stiffness. It sounds as though the themes themselves had been invented by the creative artist in very heat of inspiration, but then you hadn't allowed them enough time to form proper crystals in the process of fermentation.



> [There follow several pages of detailed criticism of the harmonic structure and some questions about the scoring.] . . . A conversation with Frau Schumann led me to think it would be well if you wrote another finale, revision often being more trouble than new invention. *But that would be a waste of so much that is meaningful in the rondo, and perhaps you can bring yourself back to the point of working with your original impetuosity so as to make those few places over—I'd like that.*

So it went for months more, with revisions, with decisions to leave certain things alone ("I'm returning one passage still with the mark of Cain on its forehead"), with inquiries about horn transpositions, the risk involved in assigning a solo to the third horn ("The players in Hamburg and Elberfeld are worthless, and who knows about other orchestras?"), about the advisability of omitting the piccolo altogether (he did, settling finally on a contained and classical orchestra with woodwinds and trumpets in pairs, four horns, kettledrums, and strings). In December 1857, he wrote the despairing sentence already quoted: "I have no judgment about this piece any more, nor any control over it," adding "Nothing sensible will ever come of it." To which Joachim sensibly replied, *"Aber Mensch*, but I beg you, man, please for God's sake let the copyist get at the concerto." "I made more changes in the first movement," Brahms reported in March 1858 and even risked not sending them to Joachim. That good friend made his orchestra available for a reading rehearsal in Hanover in April, and bit by bit, Brahms came to face the inevitable: he must let it go and perform it.

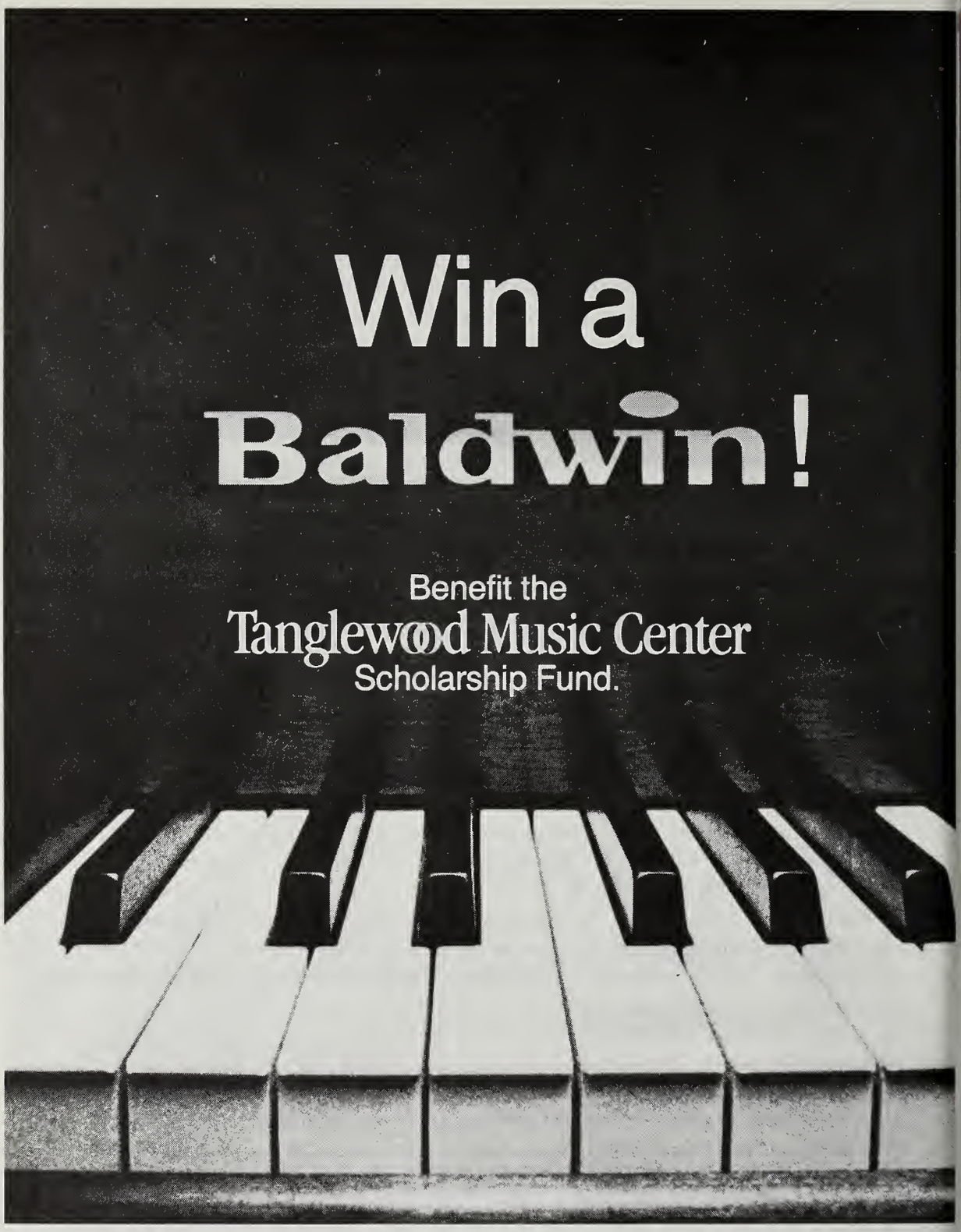
The premiere in Hanover went well enough, but the performance in the more important city of Leipzig a few days later was a disaster:

> No reaction at all to the first and second movements. At the end, three pairs of hands tried slowly to clap, whereupon a clear hissing from all sides quickly put an end to any such demonstration . . . I think it's the best that could happen to one, it forces you to collect your thoughts and it raises courage. After all, I'm still trying and groping. But the hissing was really too much, yes?

"For all that," Brahms wrote in the same letter to Joachim, "one day, when I've improved its bodily structure, this concerto will please, and a second will sound very different." He was right on both points (though, in fact, he revised only some details). He became a master. For the solemn, sarabande-like slow movement of the D minor symphony-that-never-was, he found a beautiful use when he set to it the words "For all flesh is as grass, and all the glory of man as the flower of grass" in his *German Requiem*. And who would want the D minor concerto to be other than it is, great and with rough edges, daring and scarred, hard to make sound well, and holding in its Adagio, over which he once inscribed the words *"Benedictus qui venit in nomine Domini,"* all that in his painful, Werther-like loyalty and love he had felt about Robert and Clara Schumann?

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.



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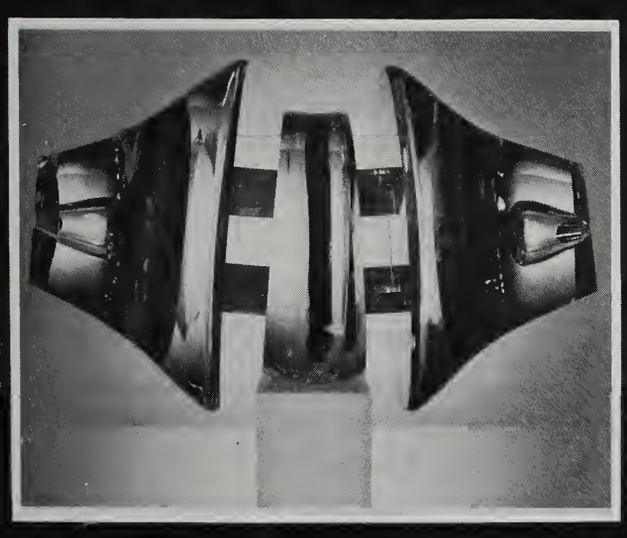
Johannes Brahms
Symphony No. 1 in C minor, Opus 68

Johannes Brahms was born in Hamburg, Germany, on 7 May 1833 and died in Vienna on 3 April 1897. He completed his First Symphony in 1876, though some of the sketches date back to the 1850s. Otto Dessoff conducted the first performance at Karlsruhe on 4 November 1876, and Leopold Damrosch introduced the symphony to America on 15 December 1877 in New York's Steinway Hall. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

When Brahms finished his First Symphony in September 1876, he was forty-three years old. (Beethoven was twenty-nine, Schumann twenty-two, Mahler twenty-eight at the completion of their respective first symphonies; Mozart was nine but that's another story altogether.) As late as 1873, the composer's publisher Simrock feared that a Brahms symphony would never happen ("Aren't you doing anything any more? Am I not to have a symphony from you in '73 either?" he wrote the composer on 22 February), and Eduard Hanslick, in his review of the first Vienna performance, noted that "seldom, if ever, has the entire musical world awaited a composer's first symphony with such tense anticipation."

Brahms already had several works for orchestra behind him: the Opus 11 and Opus 16 serenades, the D minor piano concerto (which emerged from an earlier attempt at a symphony), and that masterwork of orchestral know-how and control, the Variations on a Theme by Haydn. But a symphony was something different and had to await the sorting out of Brahms's complicated emotional relationship with Robert and Clara Schumann, and, more important, of his strong feelings about following in Beethoven's footsteps.

Beethoven's influence is certainly to be felt in Brahms's First Symphony: in its C minor-to-major progress, in the last-movement theme resembling the earlier composer's *Ode to Joy* (a relationship Brahms himself acknowledged as something



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that "any ass could see"), and, perhaps most strikingly, in the rhythmic thrust and tight, motivically-based construction of the work—in some ways quite different from the melodically expansive Brahms we know from the later symphonies. But at the same time, there is really no mistaking the one composer for the other: Beethoven's rhythmic drive is very much his own, whereas Brahms's more typical expansiveness is still present throughout this symphony, and his musical language is unequivocally nineteenth-century-Romantic in manner.

Following its premiere at Karlsruhe on 4 November 1876 and its subsequent appearance in other European centers, the symphony elicited conflicting reactions. Brahms himself had already characterized the work as "long and not exactly amiable." Clara Schumann found the ending "musically, a bit flat . . . merely a brilliant afterthought stemming from external rather than internal emotion." Hermann Levi, court conductor at Munich and later to lead the 1882 Bayreuth premiere of Wagner's *Parsifal*, found the two middle movements out of place in such a sweeping work, but the last movement he decreed "probably the greatest thing [Brahms] has yet created in the instrumental field." The composer's close friend Theodor Billroth described the last movement as "overwhelming," but found the material of the first movement "lacking in appeal, too defiant and harsh."

One senses in these responses an inability to reconcile apparently conflicting elements within the work, and the two inner movements do indeed suggest a world quite different from the outer ones. At the same time, these reactions also point to the seeming dichotomy between, as Hanslick put it, "the astonishing contrapuntal art" on the one hand and the "immediate communicative effect" on

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the other. But the two go hand in hand: the full effect of the symphony is dependent upon the compositional craft which binds the work together in its progress from the C minor struggle of the first movement through the mediating regions of the Andante and the Allegretto to the C major triumph of the finale.

The first Allegro's two principal motives—the three eighth-notes followed by a longer value, representing an abstraction of the opening timpani strokes, and the hesitant, three-note chromatic ascent across the bar, heard at the start in the violins—are already suggested in the *sostenuto* introduction, which seems to begin in mid-struggle. The movement is prevailingly sombre in character, with a tension and drive again suggestive of Beethoven. The second idea's horn and wind colorations provide only passing relief: their *dolce* and *espressivo* markings will be spelled out at greater length in the symphony's second movement.

The second and third movements provide space for lyricism, for a release from the tension of the first. The calmly expansive oboe theme of the E major Andante is threatened by the G-sharp minor of the movement's middle section (whose sixteenth-note figurations anticipate the main idea of the third movement), but tranquility prevails when the tune returns in combined oboe, horn, and solo violin. The A-flat Allegretto is typical of Brahms in a *grazioso* mood—compare the Second Symphony's third movement—and continues the respite from the main battle. And just as the middle movements of the symphony are at an emotional remove from the outer ones, so too are they musically distant, having passed from the opening C minor to third-related keys: E major for the second movement and A-flat major for the third.

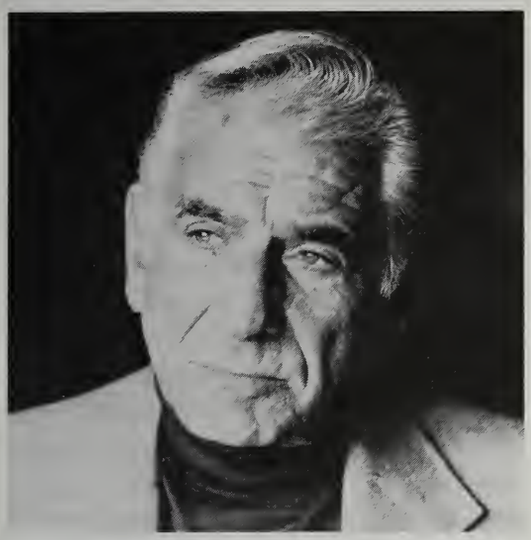
At the same time, the third movement serves as preparation for the finale: its ending seems unresolved, completed only when the C minor of the fourth movement, again a third away from the movement which precedes it, takes hold. As in the first movement, the sweep of the finale depends upon a continuity between the main Allegro and its introduction. This C minor introduction gives way to an airy C major horn call (originally conceived as a birthday greeting to Clara Schumann in 1868) which becomes a crucial binding element in the course of the movement. A chorale in the trombones, which have been silent until this movement, brings a canonic buildup of the horn motto and then the Allegro with its two main ideas: the broad C major tune suggestive of Beethoven's Ninth, and a powerful chain of falling intervals, which crystallize along the way into a chain of falling thirds, Brahms's musical hallmark. The movement drives to a climax for full orchestra on the trombone chorale heard earlier and ends with a final affirmation of C major—Brahms has won his struggle.

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ARTISTS

Leonard Bernstein



No other American musician has achieved a worldwide reputation like Leonard Bernstein's. He is known everywhere, as conductor, composer, pianist, author, and teacher. As a composer Bernstein has created works over a wide range of forms and styles: three symphonies (*Jeremiah, The Age of Anxiety, Kaddish*), three ballets (*Fancy Free, Facsimile, Dybbuk*), two operas (*Trouble in Tahiti* and its sequel, *A Quiet Place*), the *Chichester Psalms* for chorus and orchestra, a *Serenade* ("after Plato's *Symposium*") for violin and string orchestra, a film score (*On the Waterfront*). His Broadway scores, among them *On the Town, Wonderful Town, Candide*, and *West Side Story,* have established for the American musical theater a new level of excellence and daring. His *Mass*, "A Theatre Piece for Singers, Players and Dancers," opened the Kennedy Center in Washington, D.C., in 1971; in 1981 it was revived there in an entirely new production as part of the Center's tenth anniversary celebration. That same year it became the first work by an American-born composer to be produced at the Vienna State Opera. Other recent compositions by Bernstein include *Slava!*, an orchestral overture; *Songfest*, "A Cycle of American Poems for Six Singers and Orchestra"; and the *Divertimento for Orchestra*, written in 1980 for the centenary of the Boston Symphony Orchestra. In the course of 1980, Bernstein's "sabbatical" year devoted to composing, he created *A Musical Toast* as a tribute to the late André Kostelanetz; *Touches*, a piano piece for the 1981 Van Cliburn International Piano Competition; and *Halil*, a nocturne for solo flute, strings, and percussion, which received its world premiere in Tel Aviv in May 1981 with Jean-Pierre Rampal as soloist, its European premiere at a concert in the Vatican honoring Pope John Paul II in June, and its American premiere at Tanglewood that 4 July. October 1982 saw the premiere at the New York City Opera of the new opera house version of *Candide*. In June 1983 the Houston Grand Opera presented the world premiere of *A Quiet Place*, the sequel to *Trouble in Tahiti*, with which it was performed on a double bill. This represented the first trans-Atlantic triple commission in history: the other co-commissioners and co-producers were La Scala, Milan, where the revised version had its premiere in June 1984, and the Kennedy Center, where the work had its first performance the following month. The first retrospective of Bernstein's compositions was presented in Israel in April 1977, during a two-week nationwide Bernstein Festival organized by the Israel Philharmonic to celebrate the thirtieth anniversary of his first concerts in Israel. Since then, other Bernstein festivals have been produced at the Carinthian Summer Festival in Austria, the University of Massachusetts at Amherst, and by the Cleveland Orchestra under Lorin Maazel.

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As conductor, Leonard Bernstein made his historic debut with the New York Philharmonic on 14 November 1943, at the age of twenty-five, replacing Bruno Walter at a concert that was broadcast nationally. In the years following he was named music director of the New York City Symphony in 1945, head of the conducting faculty at the Tanglewood Music Center in 1951, and professor of music at Brandeis University the same year. He made regular appearances as guest conductor with the New York Philharmonic, the Israel Philharmonic, and most of the world's major orchestras. In 1958, Bernstein was invited to become music director of the New York Philharmonic, the first American-born and -trained musician to hold a position of such importance. In the course of his distinguished twelve-year association with the Philharmonic, he conducted more concerts than any other conductor in its history, and in 1969 he was given the lifetime title of Laureate Conductor. Bernstein has also achieved a remarkable reputation in the world of opera, at such houses as the Metropolitan in New York, La Scala in Milan (the first American ever to conduct there), and the Vienna State Opera.

As author and educator, Bernstein has written books that continue to create new generations of informed, enthusiastic music lovers: *The Joy of Music*, *Leonard Bernstein's Young People's Concerts*, and *The Infinite Variety of Music*. In 1972-73 he was named Charles Eliot Norton Professor of Poetry at Harvard University, and the six lectures he delivered there, collectively entitled *The Unanswered Question*, were recorded, televised in many countries, and published in book form. Several of his books have been translated and published in German, Hebrew, Hungarian, Japanese, Swedish, Czech, Portuguese, Slovene, French and Spanish. His latest book, *Findings*, was published by Simon & Schuster in November 1982.

Bernstein is one of the most recorded musicians in history. His interpretations of all the Mahler, Beethoven, and Brahms symphonies, among others, are landmark releases in a continuing discography on Deutsche Grammophon and CBS. A complete *Tristan und Isolde* on Philips records, recorded and filmed simultaneously, was released in 1983 and was named one of the best recordings of that year by *Opera News*, *Time*, and the *Christian Science Monitor*. In February 1985, Bernstein was honored with the Lifetime Achievement Grammy Award by the National Academy of Recording Arts & Sciences. A ten-time Emmy Award-winner, Bernstein's "Young People's Concerts" with the New York Philharmonic extended over fourteen seasons. Before that he had virtually introduced great music to television audiences with his "Omnibus" programs from 1954 to 1958, and in recent years he has been seen regularly on PBS's "Great Performances" series. In the 1981-82 season, his eleven-part television series "Bernstein/Beethoven" was shown twice nationally, once on network television and once on cable.

Bernstein was born in Lawrence, Massachusetts, on 25 August 1918. He grew up in Boston, where he attended Boston Latin School and studied piano with Heinrich Gebhard and Helen Coates. After earning a degree from Harvard in 1939, he continued his studies, at the urging of Dimitri Mitropoulos, at the Curtis Institute of Music with Fritz Reiner. He also continued his piano studies there with Isabelle Vengerova. He spent summers at Tanglewood, as a student of and assistant to Serge Koussevitzky. In 1943 he was engaged by Artur Rodzinski as assistant conductor of the New York Philharmonic. Among Bernstein's many honors and awards, in 1983 he was named honorary president of the Accademia di Santa Cecilia and was made an honorary member of the Vienna Philharmonic, the only living musician to be so honored. In March 1984 Bernstein was made an honorary member of the New York Philharmonic. Mr. Bernstein has been a frequent guest with the Boston Symphony Orchestra, as both conductor and pianist, since his first Symphony Hall conducting appearance in February 1944. His most recent appearance with the orchestra was at Tanglewood in August 1983, when he conducted music of Copland, Bernstein, and Beethoven.

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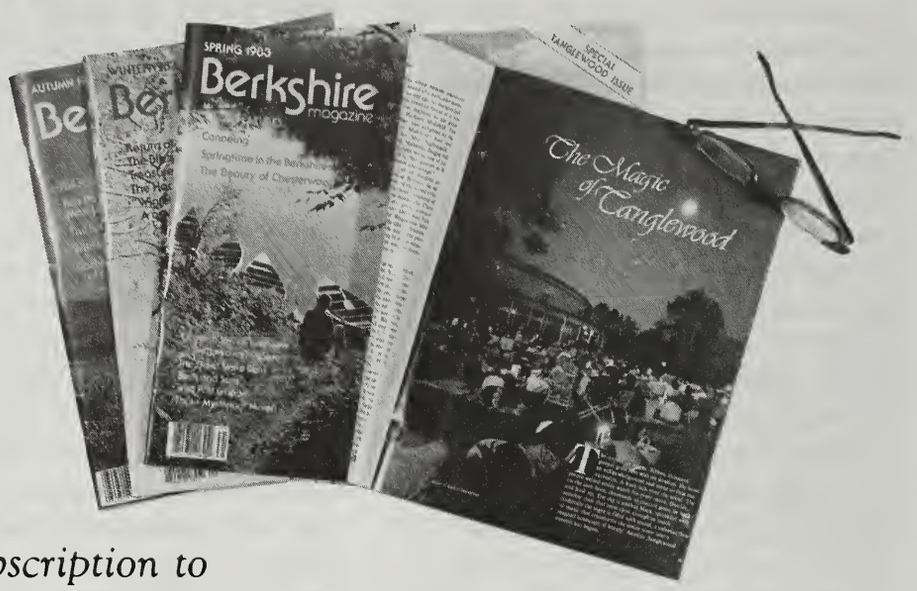
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Marek Drewnowski



Marek Drewnowski studied piano with Professor Ryszard Bakst and, later, Professor Zbigniew Drzewiecki at Warsaw's Academy of Music between 1966 and 1970. In 1968, while still a student, he won the All-Polish Piano Competition in Warsaw. After graduating from the Academy he immediately embarked on a concert career, appearing all over Poland as well as in Bulgaria, Czechoslovakia, the German Democratic Republic, the Federal Republic of Germany, Great Britain, Sweden, and Belgium.

Mr. Drewnowski made his Paris debut in 1978 in the Salle Gaveau, performing also for Radio et Television Francaise. The debut was followed by offers to appear in concerts throughout Europe. In 1979 he began recording the complete works of Chopin. His numerous other recordings include music of Liszt, Beethoven, and Scarlatti, his recording of sonatas by Domenico Scarlatti for Polskie Nagrania achieving great success with both critics and music lovers. Mr. Drewnowski's recent appearances include concerts in Poland, Belgium, France, Italy, Zaire, Czechoslovakia, and Hungary. His repertory ranges from the music of Scarlatti, Bach, Mozart, and Beethoven to such later composers as Bartók, Szymanowski, and Lutoslawski. Mr. Drewnowski makes his first appearance with the Boston Symphony Orchestra at this concert.

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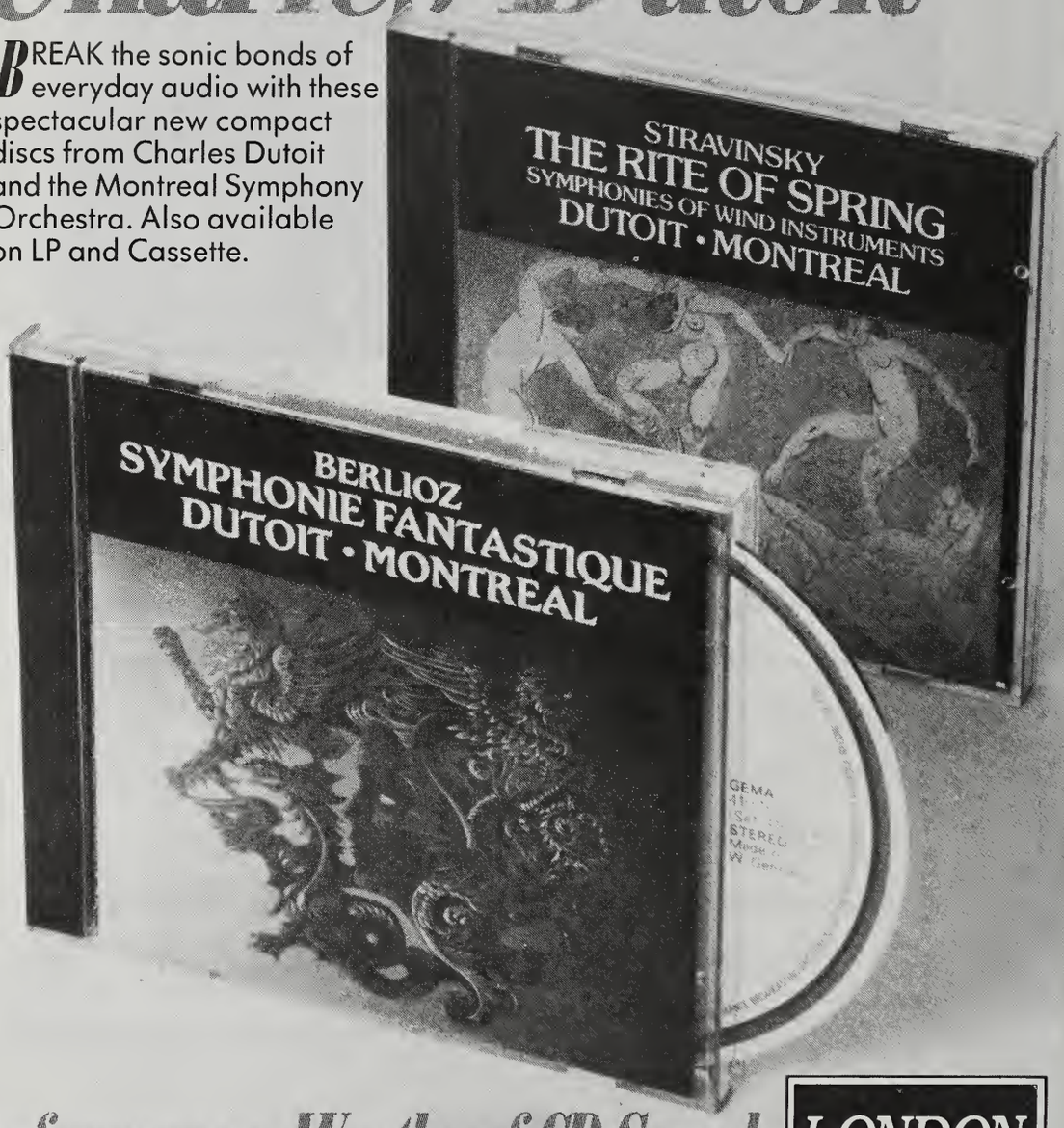
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MOZART — Serenade No. 9 in D, K.320, *Posthorn*
- Adagio maestoso—Allegro con spirito
- Menuetto: Allegretto
- *Concertante:* Andante grazioso
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NOTES

George Frideric Handel
Concerto *a due cori* No. 2 in F

Georg Friederich Händel was born in Halle, Germany, on 23 February 1685 and, having in the meantime adopted the English spelling George Frideric Handel, died in London on 14 April 1759. The precise date of composition of his three "concerti a due cori" is unknown, but it was probably about 1747; the second seems to have been given during Handel's 9 March 1748 performance of his oratorio Alexander Balus. *The score calls for two separate wind ensembles (each consisting of two oboes, two horns, and bassoon) as well as strings and continuo.*

Handel was never primarily a composer for the orchestra. He began his career concentrating on Italian opera and closed it as a master of English oratorio. Such purely orchestral works as he produced were most often created for use at his oratorio performances, where they would enliven the intervals between the acts. Many of the organ concertos were created for the same purpose. The concertos were regarded as a potent audience attraction, especially when Handel himself improvised on the organ as part of the performance.

Three of Handel's oratorios from the late 1740s were performed (according to contemporary advertisements) with "new" concertos by the composer. These seem to be the three concertos identified as being composed *"a due cori"* ("for two choirs"). In fact all of them call for *three* choirs of instruments—the standard string body with continuo and two separate but identical wind ensembles. The first and second of the three concertos consist entirely of earlier compositions reworked. We simply do not know whether Handel expected his audience to recognize all the pieces (as a collection of "greatest hits") or simply hoped to save himself some time and effort. Certainly movements from the recent and very popular *Messiah* in both concertos would have been recognized at once, but others had not been performed in years. In any case, Handel's arrangements are vigorous and colorful and make for effective pieces regardless of the miscellaneous nature of the scores.

The second of the three concertos makes much use of antiphonal play between the two wind sections. The first two movements are derived from music more than thirty years old—the original version of Handel's *Esther.* The third movement will be immediately recognized by listeners today as a transcription of *"Lift up your heads"* from *Messiah,* adapting the original choral antiphony to the two wind groups. The ensuing Largo again comes from *Esther,* originally a mournful chorus in *siciliano* rhythm. The Allegro ma non troppo is a thoroughly recomposed number from the 1713 birthday ode for Queen Anne. Finally a chorus from the *Occasional* Oratorio is elaborated (with brilliant workouts for the oboes) into a brilliant finale.

—Steven Ledbetter



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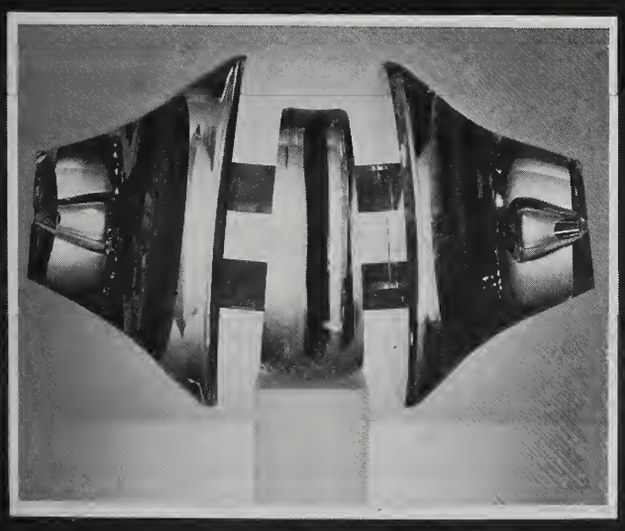
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Wolfgang Amadè Mozart
Serenade No. 9 in D, K.320, *Posthorn*

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè about 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He completed the Posthorn *Serenade on 3 August 1779 for performance, presumably soon after, at Salzburg. It is scored for two flutes and piccolo, two oboes, two bassoons, two horns, two trumpets, posthorn, timpani, and strings.*

On 27 October 1769, the thirteen-year-old Wolfgang Mozart was named honorary Konzertmeister to the court of Salzburg, where his father Leopold had been court composer since 1757. In March 1772, Wolfgang found himself with a newly appointed employer, the Archbishop Hieronymus von Colloredo, who was to prove increasingly unappreciative and tyrannical. Despite his continuing recognition as both pianist and composer, Mozart's attempts to secure a more fulfilling and lucrative position elsewhere came to nothing, and he remained bound to service at the Salzburg court until he was twenty-five. Two months after the triumph of *Idomeneo* in Munich, Mozart arrived in Vienna in March 1781, summoned there by the Archbishop Colloredo on the occasion of the Emperor Joseph II's accession to the throne. The Archbishop's social and financial ill-treatment of Mozart, particularly distasteful so soon after the Munich premiere, brought matters to a head: Mozart resolved to make his own living in Vienna. He submitted his resignation on 9 May 1781 and received his humiliating release a month later.

During his period of employment at Salzburg, Mozart composed a sizable quantity of "entertainment music" for such occasions as dinner and garden parties, official court functions, weddings of the nobility, and even the celebrations which marked the close of the university term. He wrote this music for winds, for strings, and for full orchestra, for performance both indoors and out, a factor which would often determine the choice of instrumentation. The wide and incon-


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sistently applied variety of names which Mozart and his contemporaries gave to these works has beleaguered scholars to this day. Put simply, *"divertimento"* is the term now generally understood to encompass most such music composed primarily for its entertainment value, with such overlapping categories as that of the *"serenade"* (the Italian-derived term for "night-time music," or *"Nachtmusik"* in German) often differing as to ensemble size, number of movements, and the circumstance for which the music was composed. *"Finalmusik,"* for example, was a term which might simply denote the concluding piece at an outdoor concert; at Salzburg, it seems also to have had the occasional meaning of a piece written for the end of the university's summer semester and performed to honor a favorite professor. But, as in the case of several such works written by Mozart, the music would be designated a "serenade" simply because of its multi-movement structure, even though it was mentioned in correspondence or other contexts as *"Finalmusik."*

Generic borders could be obscured even further when the music of a "serenade" exhibited traits seemingly more suited to the "serious" genres, as when an orchestral serenade approached the genre of the concerto by featuring one or more solo instruments against the whole. (The *Haffner* Serenade, K.250 [248b], which Mozart composed in July 1776 for the wedding of the daughter of the burgomaster of Salzburg, has what is essentially a three-movement violin concerto embedded into its overall nine-movement structure.) The seven-movement *Posthorn* Serenade, completed 3 August 1779 as the last of the serenades which Mozart wrote for Salzburg, and which was commissioned as *"Finalmusik"* by the university, sets off solo flutes and oboes in its third and fourth movements. Mozart even had these two movements performed separately as a *"sinfonia concertante"* at a concert he gave in the Vienna Burgtheater on 23 March 1783.

The brilliant trumpet-and-drums panoply of the *Posthorn* Serenade's opening Allegro is prepared by a stately slow introduction, which returns, written out in slower-moving note values as part of the Allegro, to introduce the recapitulation; the Mannheim crescendos of the Allegro reflect a recent visit by Mozart to that important musical center. This movement is offset by a courtly minuet with a "real" Trio for solo flute, solo bassoon, and strings. The third and fourth movements comprise the *"Concertante"* section discussed earlier; charm is the principal ingredient here, yet Mozart's music exhibits a grace a lesser composer would envy. Following the G major *Concertante,* the D minor Andantino—the emotional center of this serenade—is altogether graver, with an almost operatic pathos to remind us that even in his "entertainment music," Mozart cannot suppress his depth of musical feeling. Trumpets and drums, silent since the third movement, are restored for the second minuet. The first of the two Trios calls, unusually, for solo piccolo, the second for the posthorn—a valveless, high-pitched horn used by mail coach guards to announce arrivals and departures—which gives this serenade its name. The inventively energetic finale makes some use in its development section of fugal textures—a bow, perhaps, to the academic occasion for which this *"Finalmusik"* was written.

— Marc Mandel



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Franz Schubert
Symphony No. 2 in B-flat, D.125

Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on 31 January 1797 and died in Vienna on 19 November 1828. He began his Symphony No. 2 on 10 December 1814 and finished it on 14 March 1815. There may have been a reading of the symphony soon after its completion by the orchestra of the Vienna Seminary where Schubert had been a student and to whose director he dedicated the manuscript score. It was likely performed privately, too, by an amateur orchestra which had grown out of the Schubert family string quartet, but the first public performance was not given until 20 October 1877, when August Manns conducted the work at the Crystal Palace in London. The score calls for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings.

We have a picture of Schubert aged sixteen, drawn by his friend Leopold Kupelweiser, that is both startling and puzzling: startling because we do not think of Schubert as a boy to begin with, even though he was only seventeen when he wrote *Gretchen am Spinnrade* and eighteen when he wrote *Erlkönig*, and puzzling because this picture does not fit with the image we have of the older Schubert, short, squat, undistinguished looking, round-faced, curly-haired, and bespectacled.

Of the fourteen children born to Schubert's parents, four besides himself survived: three elder brothers, Ignaz, Ferdinand, and Karl, and a younger sister, Maria Theresa, born when Franz was four. Schubert's early musical training came at home. Ignaz gave him his first piano lessons, and his father taught him violin. In the family string quartet, Ignaz and Ferdinand played violin, his father cello, and Franz viola. Like his brothers, Schubert was sent to Michael Holzer, organist of the Liechtental parish church, for lessons in voice, organ, and counterpoint. Holzer recognized the boy's abilities and later recalled that "if I wished to instruct him in anything fresh, he already knew it. Consequently I gave him no actual training but merely talked to him, and watched with silent astonishment."

When Schubert was eleven, he was accepted as a chorister in the Imperial court chapel and took up residence at the *Stadtkonvikt*, a communal boarding home which also housed the Choir School. There he sang and studied under the direction of *Hofkapellmeister* Antonio Salieri, who, while giving the boy a firm grounding in compositional practice, also did his best to discourage Franz's leanings toward German poetry and to expunge the language of Haydn and Mozart from the boy's musical vocabulary. There, too, he played in the school orchestra as first violinist and was occasionally trusted to lead rehearsals; the repertory regularly included symphonies of Haydn and Mozart, the first two by Beethoven, and overtures, as well as music of other composers. It was this orchestra that first played Schubert's D major symphony, his First, which he completed in October 1813.

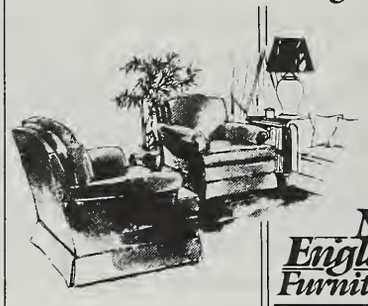
Schubert's voice changed when he was fifteen, ending his time as a chorister, and he left the *Stadtkonvikt* shortly afterwards. He spent a year training as a teacher, in accordance with his father's wishes, and then assisted at his father's school. The hours spent in front of the classroom were not happy, and Schubert was apparently a strict disciplinarian—especially when distracted from the musical ideas running through his head. In 1818 he gave up teaching altogether, breaking completely with convention and choosing the bohemian life we know from

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the anecdotes, but by this time he had managed to compose hundreds of songs, works for stage, church, and chamber, and five symphonies. Though it was only toward the end of his life that he would begin to develop a reputation outside his own circle and only well after his death that his real importance would be recognized, his course was set.

Though the practice of comparing one composer's music to another can be both dangerous and misleading, one does hear something of Mozart, Haydn, and Beethoven in Schubert's Second: Mozart in the first movement's lyric second theme and in the minor-mode third movement; Haydn in the variation scheme of the slow movement; and Beethoven in the fist-shaking gesture that is the first loud music to be heard in the finale. And there is certainly something about the sound of the orchestra in Schubert's early symphonies that can suggest Haydn or Mozart, even if only because the size of the instrumental group is right. But this is momentary. Schubert's own voice is immediately recognizable: the shape of the string phrases and the airiness of the wind writing in the opening measures are enough to convince.

The first movement Allegro is wonderfully buoyant and energetic, and its characteristic Schubertian length grows naturally from the composer's fashioning of thematic material. Even the lyric contrast midway through the exposition is provided with a backdrop of constant motion. The ease of the movement's progress is also tied to Schubert's use, again characteristic, of subdominant harmonies; there is a sense of relaxation and comfort even in passages of whirlwind activity. The second movement presents a deceptively simple E-flat major theme and five variations; the fourth of these, in C minor, prepares the way for the gruff third-movement minuet in that key. Schubert begins the finale seemingly in mid-thought, and this movement, like the first, is all energy and motion, with lots of bounce thrown in for good measure.

—M.M.



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Charles Dutoit



Charles Dutoit is music director of the Montreal Symphony Orchestra and has been principal guest conductor since 1982 of the Minnesota Orchestra. He assumed his present position with the Montreal Symphony Orchestra in 1977. Under his leadership, it has become recognized through its tours and many recordings as one of the outstanding orchestras in North America. Mr. Dutoit appears as a guest conductor throughout the world. He regularly conducts the major European orchestras, including the Berlin Philharmonic, the Bayerischer Rundfunk of Munich, the Orchestre de Paris, the London Philharmonic, the Philharmonia, and the Israel Philharmonic. In the United States, he conducts the orchestras of Boston, Pittsburgh, Philadelphia, Cleveland, and New York, among others. This past November he made his first appearance with the National Symphony Orchestra of Washington, D.C. With the Montreal Symphony, he has toured Canada, the United States—performing twice in Carnegie Hall—and Europe. In June 1983, Mr. Dutoit made his Royal Opera debut at Covent Garden conducting

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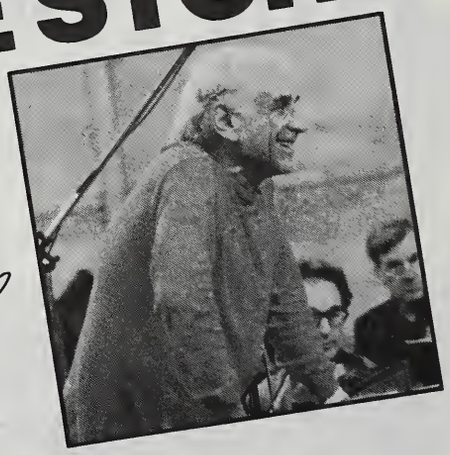
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Faust; he returns in 1986 to conduct *The Tales of Hoffmann*. During the summer of 1984 he conducted the Philadelphia Orchestra at Robin Hood Dell, led the Boston Symphony Orchestra at Tanglewood, and made recordings for London in Montreal. He also gave a special concert at the Lucerne Festival in memory of Ernest Ansermet. Charles Dutoit and the Montreal Symphony have completed thirteen in a series of digital recordings for London records. The winner of many international recording awards, he also records extensively for Deutsche Grammophon, RCA, Philips, and Erato.

A multi-linguist as well as an exceptionally versatile musician, Charles Dutoit received an exceptionally broad musical training, during which he studied violin, viola, piano, and percussion at the conservatories of Lausanne and Geneva in his native Switzerland. He continued his studies in Italy and in the United States, where in 1959 he studied with Charles Munch at the Tanglewood Music Center. While still in his twenties, Mr. Dutoit was invited by Herbert von Karajan to work at the Vienna State Opera. He was then invited by Rudolf Kempe to be the latter's assistant with the Zurich Tonhalle Orchestra, of which he became associate conductor. In 1963 he made his debut with the Berne Symphony Orchestra; he was subsequently appointed its music director. Following this, he served as music director of both the Gothenburg Symphony and the National Symphony Orchestra of Mexico before accepting his Montreal appointment. In recognition of his services to music in Canada, Charles Dutoit was named Artist of the Year 1982 by the Canadian Arts Council and "Great Montrealer" of 1982. Mr. Dutoit made his Boston Symphony Orchestra debut in February 1981 and made his most recent appearances with the orchestra this past April at Symphony Hall.

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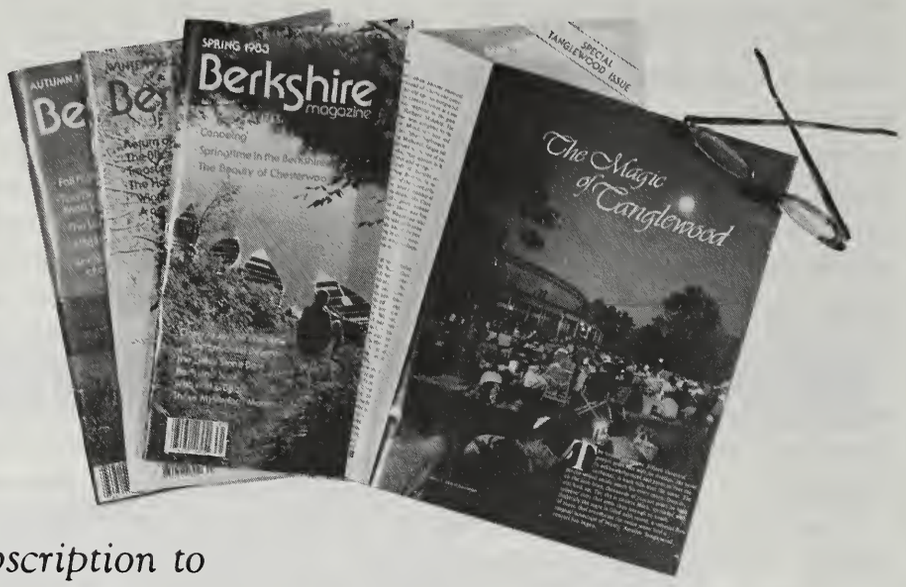
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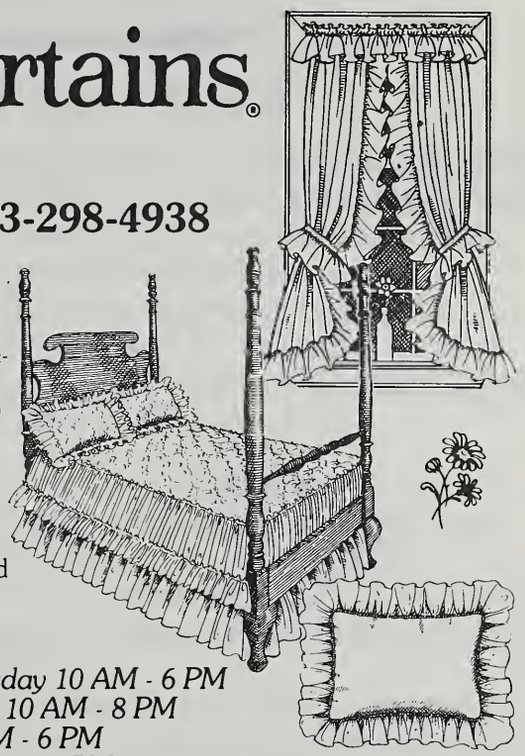
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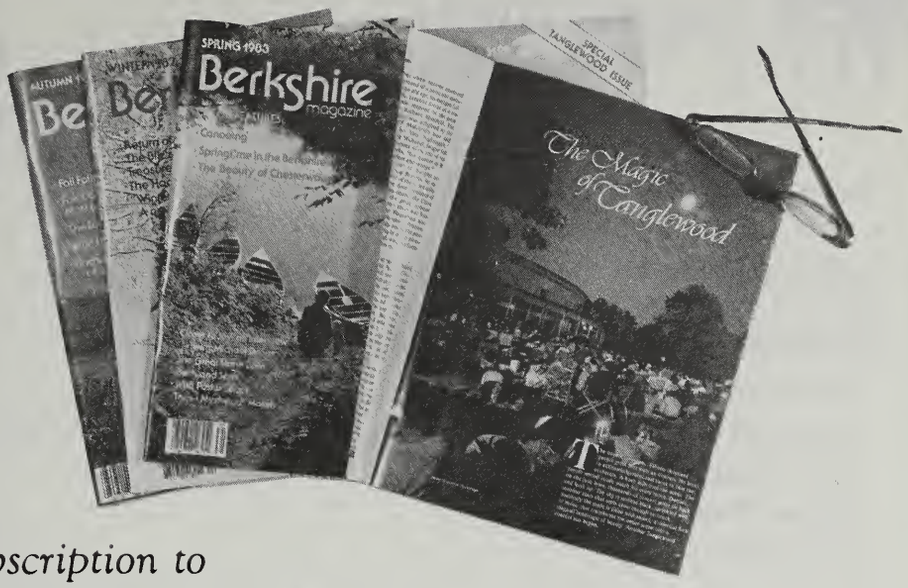


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Notes

Haydn's chamber music, like that of virtually all composers of the late eighteenth century, was social music—intended to give pleasure to the performers in their homes. Sometimes it was published in alternate versions (in the trio, for example, Haydn specified that the flute could be replaced by a violin) to make performances possible in circumstances where the right instruments might not be at hand. And sometimes a large work—even a symphony—might be reduced to chamber music size for the pleasure of musicians at home. Even Beethoven arranged his own Second Symphony for piano trio. Haydn's **Trio in D for flute, violin, and cello** (Hob. IV:11) was composed in 1784 and mailed to an admirer of Haydn's in England. Here again publishers' opus numbers are confusing; the French publishers labeled the work Opus 100, No. 6, but the same set of trios was brought out in England as Opus 38. The manuscript mailed to England calls the entire group of works *"Divertimenti,"* which we might translate as "music to have fun with."

The intimacy of the **solo song** accompanied by piano was not much suited to the musical life of the eighteenth century, dominated as it was by court and chapel, which required works of larger scope. But with the rise in a bourgeois musical culture at the end of the eighteenth and beginning of the nineteenth centuries, a demand for smaller works that could be performed in the homes of music-loving amateurs quickly made itself felt. Most of Haydn's early songs (to German texts) followed the older traditions of German songwriting in putting the melody on top of the somewhat monotonous piano accompaniment, producing a simple strophic work that was virtually self-contained on the piano, and to which the voice could add only the words. During his second London visit, however, Haydn was moved to compose twelve "canzonettas" in English in a much more modern musical style, one that looks forward to the great flowering of song composition in the early nineteenth century. In London Haydn met Anne Hunter, an amateur poet, who had put one of her own poems to a pre-existent piano Andante by Pleyel. Haydn, possibly wishing to demonstrate the point that

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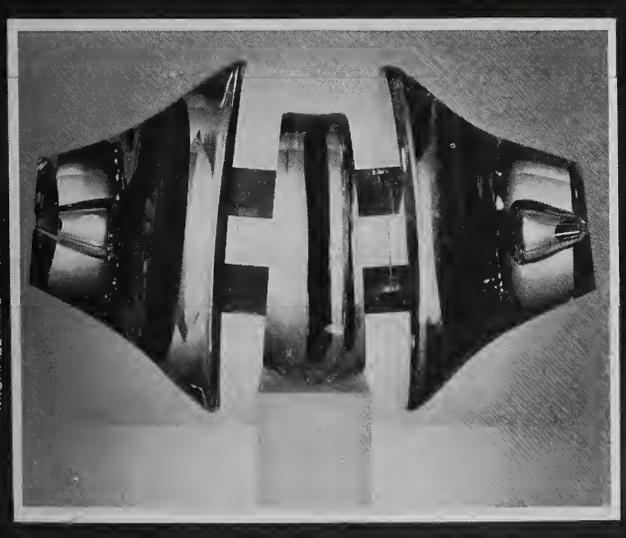
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it was better to compose the music to fit the words than vice versa, wrote twelve songs on a somewhat broader scale than previously, nine of which were to poems by Anne Hunter. Now, for the first time in Haydn's song output, the voice line is written on a separate staff from the piano, automatically giving it greater independence. Many of the songs are through-composed, as well, so that the changing musical ideas reflect the poetry far more closely than in the strophic song that repeats the same music for verse after verse of text. In these songs, Haydn shows himself to be, late in life, still on the cutting edge of a new musical style. Equally striking is the expressive response of the composer to poems in a language that he spoke only imperfectly, yet resulting in songs that are by turns witty, sentimental, dramatic, or elegiac. (See page 9 for texts.)

In 1793, while living in Vienna between his two successful visits to London, Haydn was busily engaged in writing symphonies and string quartets to be performed in the British capital on his return there. He left Vienna in January 1794, taking with him, among other things, the newly composed Symphony No. 99 and a set of six **string quartets** which were published with a dedication to a Viennese friend, Anton Count d'Apponyi. In 1784, the count had sponsored Haydn's membership in the same Masonic lodge to which Mozart belonged. Yet in spite of the Viennese dedication, the music was intended for an English musician—none other than Salomon, the violinist and impresario who had instigated Haydn's London journeys. They were designed for performance at Salomon's orchestral concerts, where they were to be played by a string quartet that included Salomon himself as the first violinist. The six quartets were thus the first ever composed for a large concert hall and a large audience, rather than the more intimate confines in which chamber music had generally appeared to that time. The difference is at once evident in the boldness of gesture, the broader range of dynamics. The new works served as a model for most string quartet writing of the next century, when chamber music moved more or less permanently into the concert hall. The first composer to benefit from Haydn's new style was a young man who had come to Vienna to study with him during this year and who was soon to become a master of the string quartet himself—Ludwig van Beethoven.


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Haydn conceived all six quartets as part of a single set. For some reason, his publisher issued them in two groups of three quartets each, with different opus numbers—Opus 71 and Opus 74. They seem to have been published in the order in which Haydn wrote them, though, so the present quartet is the second of the lot. Each of the six quartets in Opus 71 and 74 begins with a brief slow introduction, designed to prepare the listener for the otherwise too abrupt beginning of the Allegro. This is especially true of the D major quartet, Opus 71, No. 2, because the principal theme begins with a dramatic downward octave leap in the cello, followed at rapid intervals by each of the other instruments in rising sequence—something of an extension of chamber music style in the direction of symphonic writing, or at least of "public" chamber music writing. That bold rhythmic gesture infiltrates the entire opening movement, giving it a dramatic thrust more frequently associated with Beethoven in the string quartet repertory. The Adagio showcases the first violin, which soars lyrically to extreme heights (at one point it is more than two octaves above the second violin), while the lower voices provide harmonic richness but do not distract from the primacy of melody on top. The brief Menuet is sturdy of rhythm and energetic in its drive, while the Trio relaxes into broader phrases. The finale begins its course in a lively 6/8 with occasional hiccupping offbeats. Suddenly an episode in D minor with denser textures heightens the forcefulness of an otherwise sunny movement, and the final return to the main material brings with it a suddenly faster tempo that heightens the breathless effect of the racing sixteenth-notes in the coda.

The word "transcription" has fallen on hard times in recent years, and the practice of transcription has nearly died out, at least as it was known in past

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centuries. The word probably conjures up, in the minds of most people, the transcriptions of Bach's organ music for the piano by Ferruccio Busoni. In an age that prides itself in seeking authenticity at all costs, we tend to sneer at such work (forgetting that Busoni's transcriptions are wonderfully artful renditions in their own right) and consider "transcription" to be the equivalent of "inauthentic." But there are many good reasons for making transcriptions of music, and great composers have also been great transcribers. Sometimes a composer might make a transcription of another's work in order to come to grips with a challenging style (as Bach did when rewriting Vivaldi violin concertos as keyboard concertos). Or a transcription might have a purely commercial purpose, to increase the popularity and sale of a work by taking a piece written for one instrument or group and arranging it for another. Such arrangements had the secondary advantage—before the development of recording techniques—that they allowed musicians to study and perform large works that could not be given frequently owing to their size or difficulty. We tend to forget how hard it would have been in, say, 1800, for a musical person to hear a performance of a favorite piece such as Haydn's **"Surprise" Symphony**. Live orchestral concerts were less frequent than they are today, and they emphasized newer works (though a few old favorites were, of course, performed). The only way most people could "learn" a composition was by playing it at home in some kind of transcription—whether for piano duet, piano trio, or some other combination of instruments. This music was not intended to be played in public, but it served a valuable educational function (as well as the obvious social one of bringing amateur musicians together for a pleasant evening) in that distant time which was, in this respect, so much more civilized than our own age.

The transcription for flute, string quartet, and fortepiano of Haydn's *Surprise* Symphony was surely undertaken because the work had achieved enormous popularity and practical transcription for smaller ensemble would have a good sale. The interest of the transcription for us is increased by the fact that it was made by the very impresario who brought Haydn to London and thus motivated him to compose this symphony and the eleven other symphonic masterpieces of

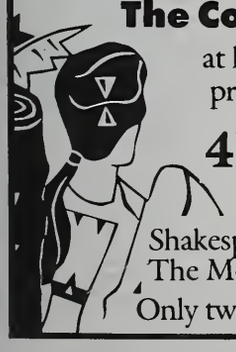
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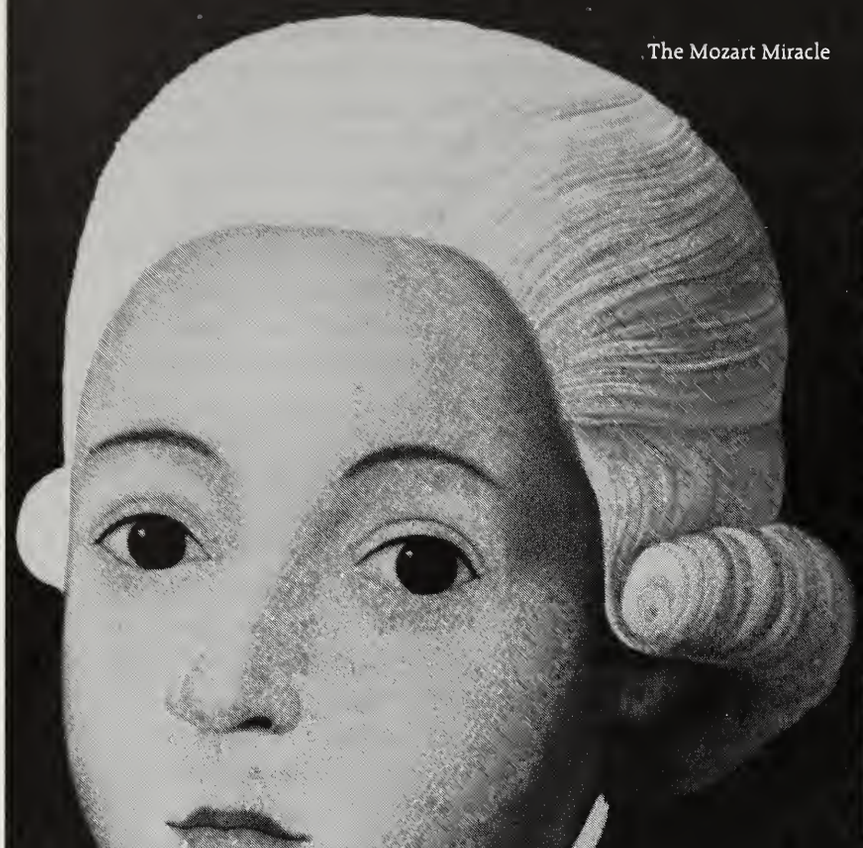


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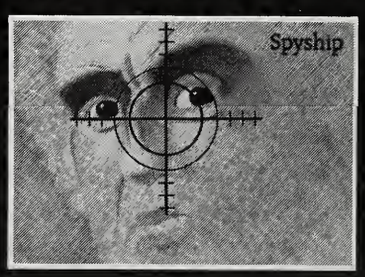


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those two journeys. To understand the point of this transcription, the listener must imagine a voyage in time back to an era before the development of electronic means of sound reproduction. We are in a private home in London late in the 1790s, where, as guests of a musical host, we will have a chance to hear a favorite recent symphony—reduced in scale, to be sure, but no less delightful in melodic grace, harmonic richness, and musical wit. Salomon's transcription allows us to be temporary visitors to a world that passed away long ago.

—Steven Ledbetter

A Pastoral Song

My mother bids me bind my hair
With bands of rosy hue,
Tie up my sleeves with ribbons rare,
And lace my bodice blue.

For why, she cries, sit still and weep,
While others dance and play?
Alas! I scarce can go or creep,
While Lubin is away.

'Tis sad to think the days are gone,
When those we love were near;
I sit upon this mossy stone,
And sigh when none can hear.

And while I spin my flaxen thread,
And sing my simple lay,
The village seems asleep, or dead,
Now Lubin is away.

—*Anne Hunter*

O Tuneful Voice

O tuneful voice! I still deplore
Thy accents, which, tho' heard no more,
Still vibrate on my heart.
In echo's cave I long to dwell,
And still to hear that sad farewell,
When we were forc'd to part.

Bright eyes! O that the task were mine,
To guard the liquid fires that shine,
and round your orbits play;
To watch them with a vestal's care,
To feed with smiles a light so fair,
That it may ne'er decay.

—*Anne Hunter*

Piercing Eyes

Why asks my fair one if I love?
Those eyes so piercing bright
Can ev'ry doubt of that remove,
And need no other light.

Those eyes full well do know my heart,
And all its working see,
E'er since they play'd the conq'ror's part,
And I no more was free.

—*anonymous*



1985 Festival of Contemporary Music at Tanglewood

Thursday, 1 August—Wednesday, 7 August 1985

Thursday, 1 August, 8:30 p.m.: Theatre-Concert Hall
Concord String Quartet
Concert including works by Jacob Druckman and Dimitri Shostakovich

Friday, 2 August, 7 p.m.: Shed
Weekend Prelude with Jan DeGaetani, mezzo-soprano, and Gilbert Kalish, piano
Program including songs by Charles Ives

Saturday, 3 August, 2:00 p.m.: Theatre-Concert Hall
Fellows of the Tanglewood Music Center
Works by Leon Kirchner, John Thow, John Lennon*, and Alban Berg

Sunday, 4 August, 10 a.m.: Theatre-Concert Hall
Fellows of the Tanglewood Music Center
Songs on texts of Emily Dickinson by George Perle, Fred Lerdahl*†, Leon Kirchner, and Aaron Copland

Sunday, 4 August, 8:30 p.m.: Theatre-Concert Hall
Fellows of the Tanglewood Music Center
Works by Junko Mori, Sheree Clement*†, Stefan Wolpe, David Lang*, and György Ligeti

Monday, 5 August, 8:30 p.m.: Theatre-Concert Hall
Fellows of the Tanglewood Music Center
Tanglewood Music Center Orchestra
Kent Nagano, conductor
Works by Pierre Boulez, György Kurtág, and John Adams

Tuesday, 6 August, 8:30 p.m.: Theatre-Concert Hall
Boston Symphony Chamber Players
Jan DeGaetani, mezzo-soprano
Gilbert Kalish, piano
Michael Pratt, conductor
Works by Leon Kirchner, George Crumb*, and Robin Holloway

Wednesday, 7 August, 8:30 p.m.: Theatre-Concert Hall
Tanglewood Music Center Orchestra
Leon Kirchner, conductor
Works by Leon Kirchner, David Del Tredici*, and Roger Sessions

*Margaret Lee Crofts Fellow
†first performance

All events except the Concord String Quartet on 1 August, the Weekend Prelude on 2 August, and the Boston Symphony Chamber Players on 6 August, all of which require Tanglewood Festival tickets available at the Tanglewood box office, are free to Friends of Music at Tanglewood and open to the public for a $5 contribution at the Main Gate ($6 on 7 August).

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ROSSINI — Overture to *La gazza ladra*

MOZART — Piano Concerto No. 27 in B-flat, K.595
- Allegro
- Larghetto
- Allegro

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INTERMISSION

MENDELSSOHN — Symphony No. 4 in A, Opus 90, *Italian*
- Allegro vivace
- Andante con moto
- Con moto moderato
- Saltarello: Presto

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NOTES

Gioachino Rossini
Overture to *La gazza ladra*

Gioachino Rossini was born in Pesaro, Italy, on 29 February 1792 and died in Passy, France, on 13 November 1868. He composed his opera La gazza ladra *in the spring of 1817 and produced it in Milan on 31 May. The overture is scored for piccolo, flute, two each of oboes, clarinets, and bassoons, four horns, two trumpets, trombone, timpani, triangle, bass drum, two snare drums, and strings.*

Audiences today know Rossini primarily as the composer of fresh and vivid stage works in the genre known as *opera buffa*, or comic opera, of which the finest example is *The Barber of Seville*. Historians have also shown that his influence on the history of Italian opera was preeminent in the *opera seria*, serious, or tragic, opera. Rossini's serious works created the forms and standard theatrical devices employed by a whole generation of Italian composers. Some of Rossini's most interesting operas—including *La gazza ladra* (*"The Thieving Magpie"*)—fall in between the stools, defined in his own day as *semiseria*—"semi-serious." Semi-serious opera involved a serious subject treated in a melodramatic or sentimental manner, with a happy ending. Comic elements (frequently provided by servants) were part of the whole. The story usually dealt with middle-class characters, often in a contemporary setting. There is frequently—as in *La gazza ladra*—a prisoner unjustly condemned; most often the prisoner is a peasant or girl of the lower classes persecuted by the lord of the manor or some other authority figure—often one who is attempting to seduce the girl, but has her imprisoned when he fails in his attempts.

La gazza ladra has a rather complex plot that hinges on a character accused of stealing silver tableware from her employers (who incautiously leave their lavishly set table unguarded in the town square). At the climactic moment the townspeople learn the truth that the audience is aware of from the beginning—that the real thief is the employers' magpie, which flies to the table and carries off the shiny silverware. All is put right in time for a happy ending.

Rossini produced his *Cenerentola* in Rome early in 1817; he left that city on 11 February and traveled in a leisurely manner with several stops to Milan, where he arrived early in March. There he found a new libretto, written by Giovanni Gherardini on the basis of a French play, all ready for him. In this instance he had a fairly long time to work on the opera—nearly three months elapsed from the time he received the libretto until the production!—and he made good use of this time. In this opera he made no wholesale borrowings from earlier works, but elaborated the complicated tale with richly varied music. *La gazza ladra* broadened Rossini's art, allowing him to put elements of the comic and tragic, though without the exaggerations of *opera buffa* and the rhetoric of *opera seria*, in the same piece.

For this remarkable opera, Rossini wrote one of his finest overtures. It has never lost popularity, though the fortunes of Rossini's operas themselves have waxed and waned. It begins with an unusual effect—antiphonal snare drum rolls, followed by a military march. This has little to do with the opera itself (though soldiers appear in the piece, they are less important as soldiers than this

striking opening might suggest), but Rossini knew well that the snare drums would catch the ears of the audience at once. A section of music in the minor key will be used in the opera during the heroine's prison scene (a rare case of music of the overture from a Rossini opera actually appearing again during the course of the work), and the whole concludes with an unusually effective example of the "Rossini crescendo."

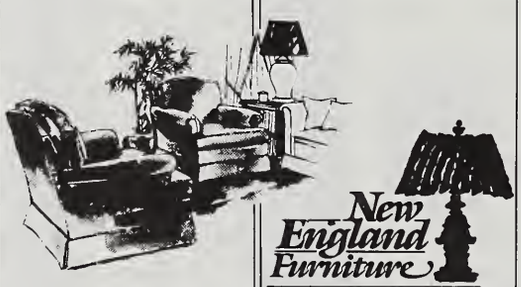
—Steven Ledbetter

Wolfgang Amadè Mozart
Piano Concerto No. 27 in B-flat, K.595

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He completed his final piano concerto on 5 January 1791. Its first performance took place in Vienna on 4 March that year. In addition to the solo piano, the score calls for an orchestra of one flute, two each of oboes, bassoons, and horns, and the usual strings.

In 1791, when Mozart's short span of years came to its untimely end, he was remembered in memorial tributes with a warmth that was far more than conventionally laudatory. Clearly his genius stood out at the time, ranked only with the other great Viennese master, Haydn. Yet to the general public his music was often difficult to understand—daring, highly flavored, complex—so that Mozart had all but given up concertizing in the normal way, which was to assemble the performers for a program that would consist largely of his own music (with himself as piano soloist), to rent a hall, sell the tickets, and reap such profits as there may have been. Audiences apparently had stopped coming to Mozart's "academies," as such concerts were called. It was a far cry from the heady days of 1784 when he might appear a dozen times a month; even his last three symphonies, composed in the summer of 1788, probably for an intended series of academies, were not performed in the three years of life that remained to him.

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Thus it was that Mozart's final contribution to the piano concerto, a genre he had made uniquely his own six or seven years earlier, received its first performance not in an academy given by the composer himself, but rather one given by the distinguished and popular clarinetist Joseph Beer on 4 March 1791, some two months after the completion of the work. Its reception is unknown.

In this beautifully autumnal concerto, Mozart avoids the glitter of virtuosity for its own sake, to such an extent that it seems even subdued when compared with some earlier examples. But its expressive qualities are correspondingly richer, and the concerto shares many elements with the other works of his last year: a direct simplicity of melody, an interest in harmonic exploration, and a universality that transcends the passions of the past and enters into a newly tranquil world.

The Allegro presents a wealth of tuneful ideas linked together with the utmost ease and naturalness, even when a little dotted fanfare in the woodwinds interrupts the melody in the strings and threatens to upset the parsing of its phrases. The music oscillates between major and minor, hinting at expressive depths, and the solo instrument picks up much of its figuration from the ritornello, tying everything together most ingeniously. The beginning of the development is designed purposely to disorient the ear, taking off from the extraordinarily distant key of B minor and moving rapidly through a bewildering succession of keys before returning home with Mozart's usual felicity.

The Larghetto opens with the unaccompanied piano singing an expressive song in a mood of tranquil resignation, though later on the orchestra responds with achingly poignant chromaticisms. The finale is lighter, though not so extroverted as some of the earlier concerto rondos. The main tune is a chipper one that Mozart adapted almost immediately after finishing the concerto into a little spring song, *"Komm, lieber Mai"* (*"Come, dear May"*), K.596. For the rest, the rondo is graceful and vivacious, but its lack of the normal keyboard fireworks suggests that Mozart, at the end of his life, had found an entirely new relation to the audiences that he had courted so assiduously in the earlier years. They no longer had to be compelled to admiration; they could now be wooed by the richness of the music and not only the flash of the performance. And if, as the evidence seems to suggest, they were not attracted by either, then the composer was perfectly willing to go his own way, to write his music as he wanted it to go quite independently of audience approval and traditional aristocratic patronage. Beethoven managed to do that a generation later and still find the means of support; Mozart tried it just a little too soon, as the penury of his last years demonstrates. Still, his later style recalls Winckelmann's famous epigram on the inherent character of classical art—*"edle Einfalt und stille Grösse"* ("noble simplicity and quiet greatness"); it could be applied just as appropriately to this, the capstone on the edifice of Mozart's piano concertos.

—S.L.



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Felix Mendelssohn-Bartholdy
Symphony No. 4 in A, Opus 90, *Italian*

Jakob Ludwig Felix Mendelssohn was born in Hamburg on 3 February 1809 and died in Leipzig on 4 November 1847. Bartholdy was the name of his maternal uncle, Jakob, who had changed his own name from Salomon and taken on Bartholdy from the previous owner of a piece of real estate he bought in Berlin. It was he who most persistently urged the family's conversion to Lutheranism: the name Bartholdy was added to Mendelssohn—to distinguish the Protestant Mendelssohns from the Jewish ones—when Felix's father actually took that step in 1822, the children having been baptized as early as 1816.

Mendelssohn began composing the Italian *Symphony while in Rome in the late winter and spring of 1831; he sketched it out rapidly but never allowed publication in his lifetime. Although the "official" date of completion is 13 March 1833, Mendelssohn kept saying he intended to rework it again before allowing it out of his hands permanently. Its first performance took place in London at the concerts of the Philharmonic Society on 13 May 1833. The symphony is scored for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, and strings.*

As the scion of a well-off middle-class German family, Felix Mendelssohn undertook the Grand Tour to the centers of Classical culture in Italy; his tour was somewhat grander than most, extending from early May of 1830 to late June of 1832 and including months-long stops in Rome, Paris, and London (he had already spent some eight months in the British isles in 1829). He was a great letter writer, and his travel impressions have been preserved in a voluminous correspondence published (in bowdlerized form—a new authentic edition is much needed) by his younger brother Paul and his eldest son Carl after Felix's death. His account of travel experiences, sightseeing, and visits (including a stop in Weimar for a visit with the elderly Goethe; how many twenty-one-year-old tourists could have done that?) is a delightful one, with reports here and there of musical plans.

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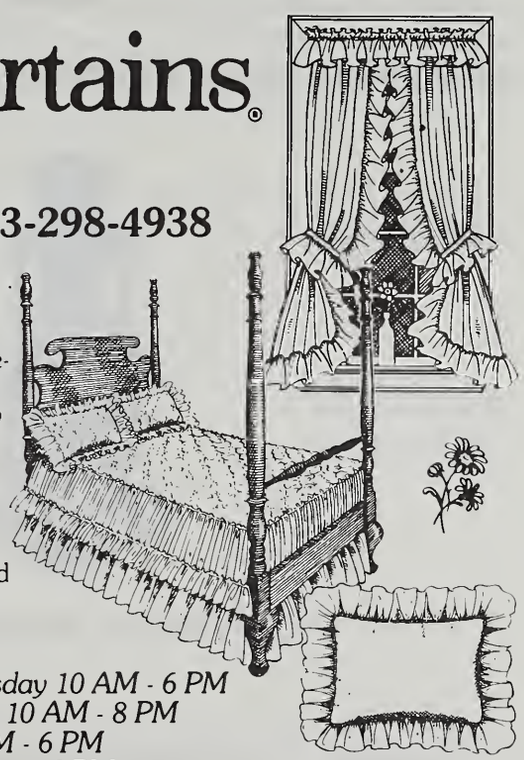
Schelling

From Rome on 20 December 1830, Felix wrote to his family, "The *Hebrides* is completed at last, and a strange production it is." After mentioning a few small vocal pieces he was working on, he added, "After the new year I intend to resume instrumental music, and to write several things for the piano, and probably a symphony of some kind, for two have been haunting my brain." The two symphonies in question were the ones we know as the *Scotch* (or, better, *Scottish)* and *Italian* symphonies, numbered three and four in the traditional conception of Mendelssohn's symphonic output. The first of these, like the *Hebrides* Overture, was a reaction to his visit to Scotland the year before, while the *Italian* Symphony grew out of his new experiences in Rome and, later, Naples.

Just after Christmas Felix complained of absolutely miserable rainy weather which, no doubt, made it easier for him to settle down to composition instead of running off to visit the villa and gardens at Tivoli or some other sightseeing wonder. And though the weather became springlike by mid-January, he was able to write on the 17th that he had nearly completed some small works, adding "the two symphonies also begin to assume a more definite form, and I particularly wish to finish them here." Surely it seems unlikely for a composer to work on avowedly *Scottish* and *Italian* symphonies (the names come from Mendelssohn himself) at the same time, but that is precisely what happened. Perhaps that is why the two symphonies are, in a sense, tonal shadows of one another: the *Scottish* is fundamentally in A minor but ends in the major, while the *Italian* is in A major but ends in the minor. He remained in Rome through Easter, in order to experience the full effect of the traditional liturgical music of the Papal choir, the only complaint being that the beautiful weather drove away the "misty Scottish

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mood," so he chose to set aside that symphony for the time being. We may presume that his "Italian" mood responded to all the stimuli, however, for when he reached Naples, he wrote to his sister Rebecca that his cantata *Die erste Walpurgisnacht* (a setting of a Goethe poem, which he had worked on most of the winter) should be completed in a few days if the bad weather held, adding, "If I continue in my present mood, I shall finish my Italian symphony also in Italy, in which case I shall have a famous store to bring home with me, the fruits of this winter."

Since the *Italian* Symphony has long been regarded as one of his most perfect works, Mendelssohn's uncertainty about letting it out of his hands and his constantly feeling the need to revise it are hard to credit today, but whatever faults—real or imagined—the composer found in the score resulted in its appearance only after his premature death. Then, over a brief period of about five years, many scores previously withheld by the composer were at last published (although a great deal of his work was not printed even then, so aware were his executors of his careful, even finicky attitude toward scores that might be less than perfectly finished). The last work brought out in the composer's lifetime was a set of Christmas piano pieces published as Opus 72; any number after that was added posthumously, with no regard for the chronological order of composition. The "Opus 90" of the *Italian* Symphony gives a misleadingly false impression of its being a late work, whereas it is actually, as we have seen, one of the most brilliant early orchestral scores of this incredibly precocious artist.

The richly assured orchestration makes its mark in the opening measures with a background of repeated chords in the woodwinds over which the violins sing their enthusiastic, soaring theme. The sonority of the first measure alone is enough to identify this score out of the entire symphonic repertory. The racing

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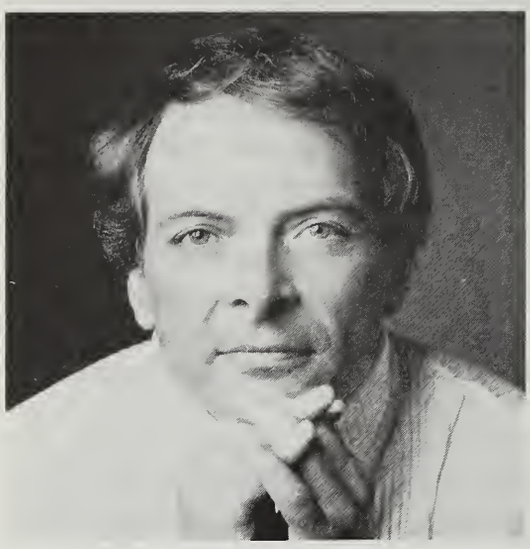
activity never stops or slows, even when the strings become the lightest staccato whisper to bring in the clarinets and bassoons with the secondary theme. But shortly before the end of the exposition the activity just barely slows to allow the solo clarinet one superbly romantic moment, whispering the opening theme in notes twice as long as before. As is usually the case with sonata-form first movements, Mendelssohn puts a repeat sign at the end of the exposition; in this case, though, the repeat is absolutely essential, since the first ending contains a new idea in the oboe and then in the strings—a soaring-upward that settles gracefully down to the cadence—which will play an important role in the coda. The second time through the exposition, leading on into the development, this passage is omitted. Much of the development is based on a new idea treated imitatively in the strings with punctuation from the woodwinds until the latter assert the importance of the main theme on top of everything. The new theme is recapitulated in place of the romantic moment for the clarinet in the exposition, and the coda works all of the preceding materials in with the concluding material from the first ending in a wonderfully imaginative web.

Mendelssohn wrote to his sister Fanny that he would look for inspiration for the second movement in Naples. As it stands, there is no verbal hint of a program in this Andante, but Tovey professed to discern the influence of a religious procession through the streets (although such a procession need not have been limited to Naples). The opening figure, a "wailing" gesture, introduces a measured and rather sombre march-like theme in D minor. The third movement is the embodiment of graceful themes, with a light but poetic touch in the horn calls deftly answered by violin and flute scales in the Trio. The Saltarello is a whirlwind of rushing activity, from the orchestral trills and punctuating chords of the first measure, through the unison statement of the basic rhythm, to the end. The biggest surprise, perhaps, is that Mendelssohn begins in the minor mode and, contrary to all expectation, refuses to yield, even in the very last measures, to a conclusion in the major. But the energy and the brilliant orchestration of the whole, the unflagging verve and ceaseless activity, bring on a conclusion that, for all its surprises, is as fully gratifying as any that Mendelssohn ever wrote.

The *Italian* Symphony is the product of a very young man—of twenty-two to twenty-four years. Not so young, certainly, as the composer of the Octet or the overture to *A Midsummer Night's Dream,* but still a man in the first flush of his mature powers. And, though Mendelssohn can hardly be said ever to have been an old man, it is unlikely that the intended later revisions, if he had ever gotten around to them as he hoped, could have had any effect but to vitiate the overwhelming sense of youth that we find in this score.

— S.L.

Christopher Hogwood



Christopher Hogwood is one of Britain's most internationally active conductors, with engagements ranging from Japan and Australia through Britain and Europe to the major symphony orchestras of the United States. Many of his innumerable recordings for Decca on the L'Oiseau Lyre label, including the recently completed cycle of Mozart symphonies performed by his Academy of Ancient Music on authentic instruments, have proved to be international bestsellers. Now increasingly in demand as a guest conductor for Baroque and classical programs, Mr. Hogwood has been particularly successful in the United States. Recent engagements here have included his Boston Symphony Orchestra debut at Tanglewood in 1983, a debut appearance with the Chicago Symphony Orchestra, and appearances with the San Francisco, St. Louis, and Detroit symphony orchestras. He has conducted the Los Angeles Philharmonic for four consecutive years at the Hollywood Bowl, where he has presented a re-creation of the 1784 performance of Handel's *Messiah*, and he recently opened that orchestra's 1984-85 winter season with two consecutive weeks of concerts, beginning with Bach's B minor Mass. In the operatic field, Mr. Hogwood has conducted *Don Giovanni* for St. Louis Opera, Handel's *Agrippina* for La Fenice in Venice, and Mozart's *Il sogno di Scipione* in Vicenza. In February 1985 he conducted a new production of a staged version of *Messiah* for Berlin Opera. Other European conducting engagements include concerts in London, Baden-Baden, Paris, Lisbon, and Copenhagen, as well as at the Schwetzingen and Ansbach festivals. Mr. Hogwood also conducts regularly in Australia with the resident orchestras there.

Following a highly successful tour of Japan with the Academy of Ancient Music, Mr. Hogwood conducted the Academy's nine-member chamber ensemble on a tour of the United States and Canada in September 1984, including a "Live From Lincoln Center" broadcast. The Academy's recent tour with three weeks of engagements in eighteen major cities in the United States and Canada marked the North American debut for its thirty-member chamber

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orchestra. The Academy chamber ensemble will return in October and November 1985 with music of Vivaldi and Handel, and the full Academy will return in 1986. In April 1983, Mr. Hogwood was appointed artistic director of the first London Mostly Mozart Festival at the Barbican. Apart from his conducting, Mr. Hogwood is also highly regarded as a harpsichordist, both in concerts and on a distinguished series of recordings. He has also made a major contribution as scholar, arranger, and performer to the cause of authenticity in the presentation of Baroque and classical music. His most recent contribution, a new book entitled *Handel*, has just recently been published in the United States by Thames and Hudson.

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Mary Rawcliffe



A leading performer on the concert stage, Mary Rawcliffe has earned critical acclaim performing music of all styles and periods, from early music to the twelve-tone and serial styles of the present century. She has performed music of Bach, Vaughan Williams, and Vivaldi with the Los Angeles Philharmonic, the Fauré *Requiem* with the Phoenix Symphony, and music of Schwantner, Stock, and Kraft with the Philharmonic's New Music Group. She has also appeared with the London Bach Society, Prague Chamber Symphony, Pasadena Chamber Symphony, the Italian Early Music Center of Rome, Italy, and the Chamber Orchestra of the Auvergne in France, as well as touring extensively as a soloist with the Roger Wagner Chorale and performing at the Ojai Festival and with Musica Pacifica, with whom she recorded Gagliano's *La Dafne* for ABC records. Ms. Rawcliffe received her musical education at Lawrence College Conservatory in Wisconsin and at the University of Illinois, where she was elected to the music honor society Pi Kappa Lambda. She has also studied privately with Martial Singher and Pierre Bernac and Baroque music with Marius van Altena in the Netherlands and also in London.

Her voice teachers were Irene Hanna and Beatrice Rowe.

In 1983, Ms. Rawcliffe performed Mozart's concert aria *"Mia speranza adorata"* with Christopher Hogwood at the Hollywood Bowl. She returned last summer as soprano soloist in performances of *The Messiah* as part of the Olympic Games celebrations, also performing in Bach's B minor Mass on the opening concerts of the Los Angeles Philharmonic's subscription season. In December, Ms. Rawcliffe appeared with the Denver Symphony for performances of Vivaldi's *Gloria*; she makes her Boston Symphony Orchestra debut at Tanglewood this weekend. Ms. Rawcliffe is an experienced operatic performer as well, concentrating in the Baroque repertoire of Handel, Scarlatti, Cavalli, Rameau, and Monteverdi, but also performing operas of Haydn, Mozart, Strauss, and Debussy. She also appears in chamber music recitals with her own early music group, the Arianna Ensemble, and she makes frequent guest appearances with a number of chamber groups throughout Europe and North America.



Adam Fischer



Born in Budapest in 1949, conductor Adam Fischer made two significant United States debuts in 1984: in March he appeared with the Boston Symphony Orchestra with Hildegard Behrens as soloist, and the following October he made his debut with the Chicago Symphony Orchestra, engagements so successful that he was invited to return to both orchestras. Also in 1984 he made his debuts with the Vienna Philharmonic in Salzburg in January and with the Orchestre de Paris in April. A frequent guest conductor with many of the major European orchestras, Mr. Fischer has also appeared in Budapest, Rome, Milan, London, Berlin, and Monte Carlo. Mr. Fischer made his American opera debut conducting *Don Giovanni* in the spring of 1981 at the San Francisco Opera. Later that year he made his debut at the Chicago Lyric Opera with *Macbeth*. He has conducted frequently at the Vienna Staatsoper since his debut there in 1980 with *Otello*, also appearing there for *Fidelio*, *The Bartered Bride*, and last season's production of Massenet's *Manon* directed by Jean-Pierre Ponnelle. This season, Mr. Fischer returned to the Hamburg Opera for *Don Carlo* and *Der Kreidekries*. At the Vienna Staatsoper he conducted *Fidelio*, *Manon*, *The Bartered Bride*, *Cavalleria rusticana*, and *Pagliacci*. He also traveled to Japan for appearances with the Tokyo Metropolitan Orchestra. Next season, Mr. Fischer will make his first appearances with the Minnesota Orchestra, the Cincinnati Symphony, and the Denver Symphony; he will also appear in the United States on tour with the Hungarian State Symphony. His appearances at the Vienna Staatsoper will include *Maria Stuarda*, *Die Fledermaus*, and *Die Entführung aus dem Serail*. Mr. Fischer has made many recordings with the Hungarian State Orchestra for the Hungaroton label.

Adam Fischer studied piano and composition at the Béla Bartók Conservatory in Budapest. He later attended the Vienna Academy of Music, where he studied conducting with Hans Swarowsky, and in Venice and Siena he attended the renowned master classes of Franco Ferrara. In 1973 he won first prize at the Guido Cantelli International Competition for Young Conductors held at La Scala in Milan. He was thereupon invited to become principal conductor of the Helsinki National Opera House, a position he held from 1974 until 1977. After 1975, he concurrently held the post of assistant conductor of the Helsinki Philharmonic. He became chief conductor of the Karlsruhe Opera House in the 1977-78 season and later served as music director of the Freiburg Theatre. Mr. Fischer made his Munich Opera debut in April 1978, substituting for Karl Böhm and conducting *Fidelio* with Hildegard Behrens in the title role. Mr. Fischer's most recent Boston Symphony appearances were at Symphony Hall this past March; he makes his first Tanglewood appearance this weekend.

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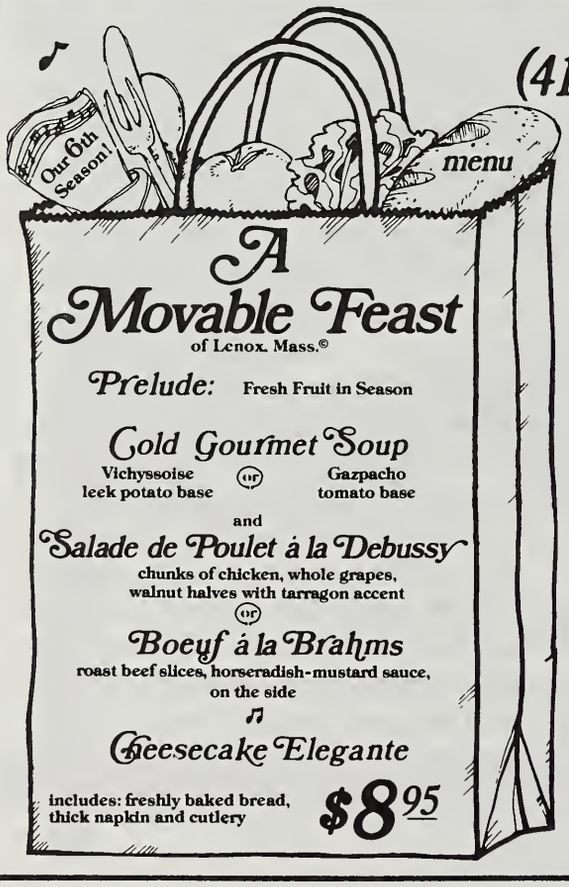
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Alicia de Larrocha



1979 marked the golden anniversary of Alicia de Larrocha's performing career. The great Spanish pianist made her public debut in early 1929 and embarked on a career which has won her the devotion of concertgoers around the world and uncommon praise from press, public, and colleagues. Especially popular in North America, Mme. de Larrocha has made three tours of the United States and Canada almost every year since 1965, playing on virtually every major recital series and with every major orchestra in the country. She gives yearly recitals on the "Great Performers" series at Lincoln Center as well as at the Kennedy Center in Washington, D.C., and she appears regularly with major orchestras in both their subscription series and summer festivals.

Mme. de Larrocha is one of the world's most recorded artists, and among her awards for her many exclusive London recordings she numbers two Grammies in a row: in 1974 for Best Classical Performance as soloist without orchestra for the complete *Ibéria*, and in 1975 for Best Classical Performance as soloist with orchestra for the two Ravel piano concertos and the Fauré *Fantaisie*. In June 1978, her recording of *Goyescas* was honored with the Dutch Edison Prize, one of Europe's most prestigious awards; this was Mme. de Larrocha's second Edison Award. A further honor for the *Goyescas* recording was the 1979 Deutsche Schallplattenpreis, awarded to Mme. de Larrocha during a visit to Berlin. She has also received the Paderewski Memorial Medal (London 1961) and the Grand Prix du Disque. In 1982, the City of Barcelona awarded her the Medalla d'or (Gold Medal) for Artistic Merit, and also in 1982 the Spanish Government honored Mme. de Larrocha with the Medalla de Oro al merito en las Bellas Artes. This award was voted upon by the National Assembly and was bestowed upon her by the King of Spain at a formal reception. Mme. de Larrocha is also an honorary member of Los Lazos de Dama of the Spanish Order of Civic Merit and Isabel la Catolica.

In addition to recording, Alicia de Larrocha regularly tours Europe each year, and major tours to the far corners of the world are frequent. She has performed many times in South America, Australia, New Zealand, Japan, and South Africa, and in June 1979 she toured Israel, with twelve concerts in Tel Aviv, Jerusalem, and Haifa. Further honors to Mme. de Larrocha for her anniversary year included a doctorate of music from the University of Michigan and her designation as "Musician of the Year" by *Musical America*, which featured her portrait on the cover of its yearly directory of the musical arts. Mme. de Larrocha has performed with the Boston Symphony Orchestra numerous times since her first appearance in November 1971, most recently at Tanglewood in 1983.



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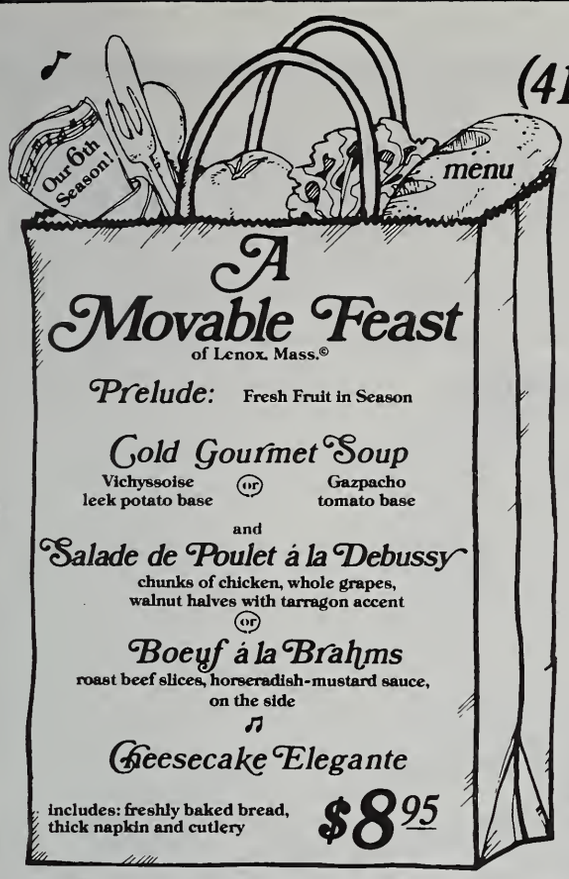
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NOTES

George Frideric Handel
Messiah

Georg Friedrich Händel was born in Halle, Germany, on 23 February 1685 and, having in the meantime adopted the English spelling George Frideric Handel, died in London on 14 April 1759. He composed Messiah, *to a text consisting of scriptural passages selected and arranged by Charles Jennens, in the twenty-three days between 22 August and 14 September 1741. The first performance took place in Dublin on 13 April 1742 (a public rehearsal had taken place four days earlier). Handel's written score contains, in addition to the vocal parts, lines only for the strings of the orchestra, with two trumpets and timpani added in certain climactic passages, but contemporary practice called for the addition of oboes and bassoons doubling the string parts in certain places, a practice that can be confirmed by the study of the actual performance parts for Handel's various productions of the work. Handel's practice called for a higher wind-to-string ratio than we are accustomed to hearing in eighteenth-century music; the oboe and bassoon forces have, accordingly, been augmented. The continuo harpsichordist at these performances is Mark Kroll; the organist is John Finney.*

As one of those musical compositions whose fate has been overwhelming popularity, Handel's *Messiah* has labored under many popular misconceptions. Everyone knows a few numbers from the score; few know it in its entirety. And those who do know it often know little of the rest of Handel's copious and varied output. *Messiah* has been so frequently performed in the last two centuries that many people naturally assume that it is "typical" Handel and that it represents the sum total of his best work.

On account of the example of *Messiah*, listeners assume Handel's oratorios to be non-dramatic sacred works, based on Biblical texts. Most people, moreover, assume (from popular practice) that *Messiah* itself was intended for church performance at Christmas. Actually Handel had little interest in liturgical music, and he certainly never considered *Messiah* as a church piece, though he almost always gave the work special consideration, arranging performances for the benefit of charity. His primary interest was in musical drama, as represented in the Italian opera with which he began his career in Germany, Italy, and England. He stumbled across the English oratorio, his principal innovation in music history, almost by accident.

Operatic production was expensive and chancy; in addition to the cost of sets and costumes, the fees of the principal Italian singers—the ones most sought after by the audience—were high. Opera was generally supported by the aristocracy and the upper classes, but attracted few of the general populace, who preferred entertainment in their own language. As early as 1718 Handel had composed dramatic works in English, the little pastoral gem *Acis and Galatea* and the somewhat more uneven *Esther* (possibly under the title *Haman and Mordecai*), but they were performed in private circumstances outside of London and had no effect on the musical life of the metropolis.

But in 1732, after some disillusionment and occasional commercial failures in the opera house, Handel brought out revised versions. They demonstrated the public's interest in large-scale musical entertainments in their own tongue. Though Handel continued to pursue the operatic muse, he now started to hedge

against failure by composing dramatic oratorios in English as well. Throughout the 1730s his operas were more and more likely to be commercial (though not artistic!) failures, while audiences clamored for the oratorios. It gradually became Handel's practice to produce his oratorios during the season of Lent, when stage performances with costumes and theatrical paraphernalia were banned by ecclesiastical authorities. The vacant theaters were thus available for unstaged musical performances.

The oratorios appeared in the native language, thus enticing a much larger middle-class audience than the opera had succeeded in luring. Moreover, they usually drew their plots from Biblical stories, usually from Hebrew scriptures, stories which were already familiar to the audiences. When, as often happened, the plot concerned the survival or political stability of the Hebrew people, Handel's audiences could empathize with the protagonists, mentally making the appropriate translation between Old Testament history and modern nationalistic aspiration. The presence of a chorus, almost unknown in Italian opera, added particular musical interest, especially when it turned out that Handel was one of the great masters of choral writing.

Still, Handel tried again and again, in the face of rising costs and public apathy, to promote his beloved Italian opera. Even after a stroke in the spring of 1737 that partly crippled him and affected his mind, he struggled to compose opera. The utter failure of *Serse* in the spring of 1738 and the lack of sufficient subscribers for another operatic season caused him to turn to oratorio in a big way, with *Saul*, one of the great musical dramas in the English language. But though the English works were somewhat more successful, opera remained in his heart. He composed his final such work, *Deidamia*, in November 1740; it had just three performances the following January. Handel was in severe financial straits; newspapers reported that he was planning to leave England, apparently to go to a spa in Germany.

In the summer of 1741, however, Handel's fortunes changed when he received an invitation from the Lord Lieutenant of Ireland to go to Dublin. Almost at once he began composing two works, *Messiah* and *Samson*, both probably intended for performance in Dublin, though in the end only the former was given there.

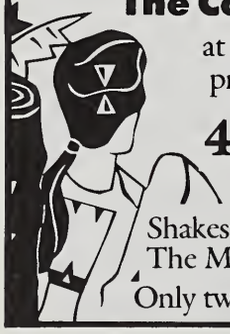
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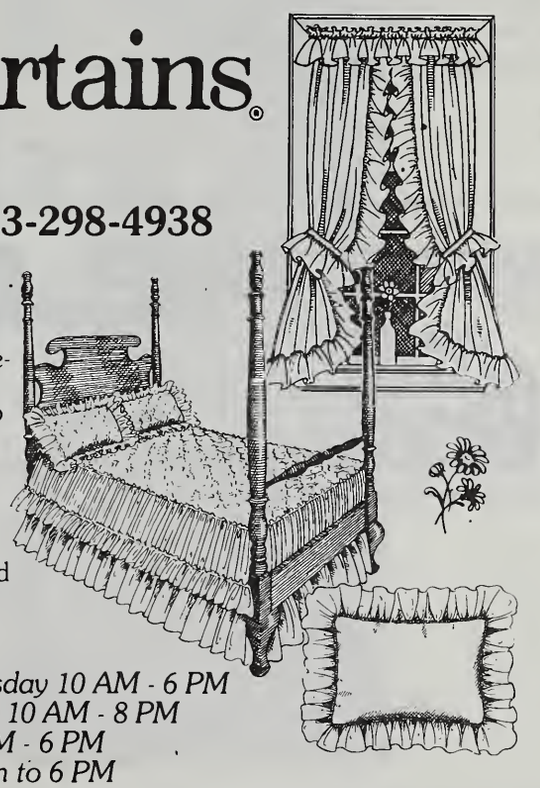
Handel had a reputation as a generous man, willing to contribute to charitable causes; he had already been a founding member in 1738 of a Fund for the Support of Decayed Musicians (now the Royal Society of Musicians) and also supported the Foundling Hospital, of which he was to become a governor. It is likely that *Messiah* was intended from the outset for the purpose it served at its premiere—to raise money for three Dublin charities, Mercer's Hospital, the Charitable Infirmary, and the Charitable Music Society (for the relief of imprisoned debtors).

The composition of *Messiah* came at a miraculous pace. The text was assembled by Charles Jennens from the Bible (though he probably used the Anglican Prayer Book rather than the Bible itself as his principal source, since most of the text of Part I comes from the Anglican Christmas service, that of Part II from the services for Holy Week, Easter, Ascension, and Whitsunday, and that of Part III from the Burial Service). Handel told Jennens that he expected to take a year to set the text to music, but he actually completed the entire score in just twenty-three days of feverish composition, from 22 August to 14 September. One would be hard put simply to *copy* the score at that speed! (And yet Handel was not written out; after a few days' break, he set to and composed *Samson* before the end of October.)

Handel reached Dublin in mid-November 1741 and remained until the following August. He announced a series of "Musical Entertainments" which proved so successful that a second series was put on. Excitement built as the new oratorio approached performance. The public rehearsal (open only to ticket-holders for the premiere itself) led Faulker's *Dublin Journal* to report that the work was considered "by the greatest Judges to be the finest Composition of Musick that ever was heard." Since the performance was designed to raise money for

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charity, it was desirable to sell as many tickets as possible. A special announcement appeared to that end in the *Dublin Journal*:

> The Stewards of the Charitable Musical Society request the Favour of the Ladies not to come with Hoops [in their dresses] this Day to the Musick-Hall in Fishamble Street: The Gentlemen are desired to come without their Swords.

By this means, a hall designed to seat 600 actually accommodated 700 on the auspicious occasion.

Handel returned to London in the fall of 1742 and there produced *Samson*, the great success of which probably induced him to remain in a city where his fortunes had earlier been so variable. He gave the first London performance of *Messiah* on 23 March following, though to avoid offending public taste, which harbored a Puritan suspicion of anything connected with the theater, he did not use the title, but simply called the work "a New Sacred Oratorio" (see illustration on page 47). Even so, he was roundly attacked by clergymen for daring to perform such a work in a playhouse; a lengthy letter, admitting Handel's excellence while regretting his performance, appeared in the *Universal Spectator* four days before the London premiere:

> An *Oratorio* either is an *Act* of *Religion*, or it is not; if it is, I ask if the *Playhouse* is a fit *Temple* to perform it in, or a Company of *Players* fit *Ministers* of *God's Word*, for in that Case such they are made . . . *David* said, *How can we sing the Lord's Song in a strange Land*; but sure he would have thought it much stranger to have heard it sung in a *Playhouse*.

Though *Messiah* had been an immediate success in Dublin, it was not one in London. Not until 1750, when he began offering annual performances as benefits for his favorite charity, the Foundling Hospital, did the work really catch on in London.

After hearing the music, the librettist Jennens, a pompous and arrogant man, complained at the haste with which Handel had composed. "I shall put no more Sacred Works into his hands, to be thus abus'd . . . " He tried to get Handel to



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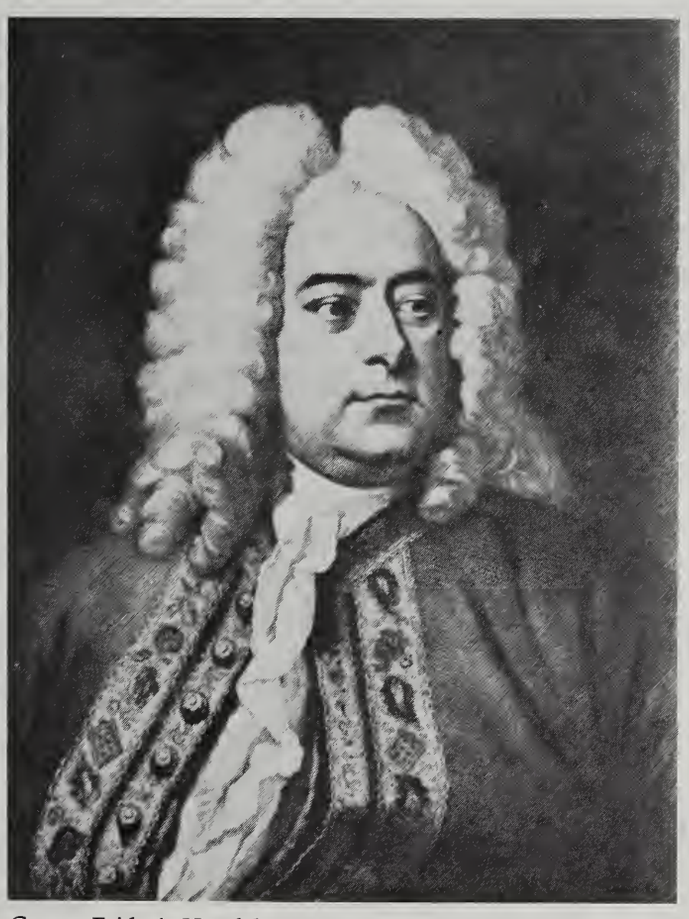
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retouch "the weak parts to make it fit for a publick performance[!] . . . but he is so lazy and obstinate, that I much doubt the Effect."

Following Handel's death, the continuing—and growing—popularity of *Messiah* and a few other oratorios eventually made him the most seriously misunderstood and misrepresented of all the great composers—both in the character of his music and the size of the sometimes mammoth ensembles put together to perform it. The one-sided view of Handel progressed so far in the century after his death that a Victorian writer could claim "all Handel's fine Italian airs" to be "essentially of a sacred character," and even today we hear only a small fraction of his large output, still with insufficient attention to the dramatic works. And even the few opera performances that take place rarely do Handel the honor of taking him seriously as a dramatic composer. Virtually every Handel opera performed by an established opera company in this century has twisted, cut, reordered, mangled, and otherwise falsified his music. The effect is not unlike a hypothetical production of *Hamlet*, heavily cut, with the order of scenes mixed, and with favorite monologues from four or five other plays of Shakespeare inserted to give the most popular actors bigger parts!

Messiah, then, remains unique, among the least typical of Handel's oratorios. Yet, though we may justifiably lament the fact that the other great oratorios have been eclipsed by it, there is no reason to bemoan the work's popularity. For despite the peevish disappointment of Charles Jennens, *Messiah* is consistently of a remarkably high level of musical inspiration. Divided into a symbolic three sections, *Messiah* tells no story in explicit dramatic terms, but rather provides a



George Frideric Handel



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series of meditations on the prophecy and realization of God's plan for the redemption of mankind through the coming of the Messiah; the accomplishment of that redemption through the sacrifice of Jesus; and an extended hymn of thanks for the final overthrow of death.

It is a measure of the contemplative character of *Messiah* that so much of the text comes not from Gospel accounts of the life of Jesus but rather from Old Testament prophets, a choice that creates an element of distance from the immediacy of narrative. Handel arranged his text in what might be construed as a series of "scenes" consisting of a recitative followed by an aria and then a chorus. In this framework, the recitative explains some aspect of the situation, to which the aria provides an individual lyrical response and the chorus then supplies the communal response of Christendom. Each such "scene" is a self-contained harmonic unit in the overall plan.

The stern French overture is in E minor. The librettist Jennens insisted that it contained "passages far unworthy of Handel, but much more unworthy of the Messiah." It is hard to know what he could have meant. The dotted rhythm of the opening provides a nice contrast to the taut fugue that follows, and the cadence leads to one of the simplest and most magical strokes in the whole work: the sudden consoling change to E major for the opening of the tenor recitative on the words *"Comfort ye."*

The level of inspiration that follows from number to number is extraordinary. The recitatives and arias overflow with wonderful musical imagery and nature-painting to mirror the images of the text; at the same time they provide expressive interpretations of the meaning behind the texts—and display the imaginative powers of a composer who knew and loved the human voice as few have ever done. But it is the choruses that provide the center of gravity; they include some of the greatest examples of the choral art of the Baroque, and, indeed, of all time. If Handel treats the solo voice with singular skill, he offers equally rich treasures in the intertwining of four parts, weaving the lines into delicate contrapuntal webs that suddenly coalesce into mighty blocks of hammering sound. Handel was always aware of each voice's most effective range, and when he wanted a real climax, he crafted his choral writing so that all parts would, at one instant, be singing at their most resonant level. This is but one reason why *"For unto us a child is born"* and *"Hallelujah"* and the final *"Amen,"* to mention only three movements, will remain at the heart of the choral repertory as long as we continue to sing.

—Steven Ledbetter

The text for *Messiah* begins on page 42.



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1985 Festival of Contemporary Music at Tanglewood

Thursday, 1 August—Wednesday, 7 August 1985

Thursday, 1 August, 8:30 p.m.: Theatre-Concert Hall
Concord String Quartet
Concert including works by Jacob Druckman and Dimitri Shostakovich

Friday, 2 August, 7 p.m.: Shed
Weekend Prelude with Jan DeGaetani, mezzo-soprano, and Gilbert Kalish, piano
Program including songs by Charles Ives

Saturday, 3 August, 2:00 p.m.: Theatre-Concert Hall
Fellows of the Tanglewood Music Center
Works by Leon Kirchner, John Thow, John Lennon*, and Alban Berg

Sunday, 4 August, 10 a.m.: Theatre-Concert Hall
Fellows of the Tanglewood Music Center
Songs on texts of Emily Dickinson by George Perle, Fred Lerdahl*†, Leon Kirchner, and Aaron Copland

Sunday, 4 August, 8:30 p.m.: Theatre-Concert Hall
Fellows of the Tanglewood Music Center
Works by Jo Kondo, Sheree Clement*†, Stefan Wolpe, David Lang*, and György Ligeti

Monday, 5 August, 8:30 p.m.: Theatre-Concert Hall
Fellows of the Tanglewood Music Center
Tanglewood Music Center Orchestra
Kent Nagano, conductor
Works by Pierre Boulez, György Kurtág, and John Adams

Tuesday, 6 August, 8:30 p.m.: Theatre-Concert Hall
Boston Symphony Chamber Players
Jan DeGaetani, mezzo-soprano
Gilbert Kalish, piano
Michael Pratt, conductor
Works by Leon Kirchner, George Crumb*, and Robin Holloway

Wednesday, 7 August, 8:30 p.m.: Theatre-Concert Hall
Tanglewood Music Center Orchestra
Leon Kirchner, conductor
Works by Leon Kirchner, David Del Tredici*, and Roger Sessions

*Margaret Lee Crofts Fellow
†first performance

All events except the Concord String Quartet on 1 August, the Weekend Prelude on 2 August, and the Boston Symphony Chamber Players on 6 August, all of which require Tanglewood Festival tickets available at the Tanglewood box office, are free to Friends of Music at Tanglewood and open to the public for a $5 contribution at the Main Gate ($6 on 7 August).

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MESSIAH

Part The First

SINFONY *(Overture)*

RECITATIVE *(tenor)*
Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardon'd. The voice of him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God.

(Isaiah 40:1-3)

AIR *(tenor)*
Ev'ry valley shall be exalted, and ev'ry mountain and hill made low; the crooked straight, and the rough places plain.

(Isaiah 40:4)

CHORUS
And the glory of the Lord shall be revealed, and all flesh shall see it together, for the mouth of the Lord hath spoken it.

(Isaiah 40:5)

RECITATIVE *(bass)*
Thus saith the Lord, the Lord of Hosts: Yet once, a little while, and I will shake the heav'ns and the earth, the sea and the dry land, and I will shake all nations, and the desire of all nations shall come.

(Haggai 2:6-7)

The Lord, whom ye seek, shall suddenly come to His temple; ev'n the messenger of the Covenant, whom ye delight in, behold, He shall come, saith the Lord of Hosts.

(Malachi 3:1)

AIR *(soprano)*
But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire.

(Malachi: 3:2)

CHORUS
And he shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

(Malachi 3:3)

RECITATIVE *(contralto)*
Behold! a virgin shall conceive, and bear a Son, and shall call His name Emmanuel; God with us.

(Isaiah 7:14)
(Matthew 1:23)

AIR *(alto)* **AND CHORUS**
O thou that tellest good tidings to Zion, get thee up into the high mountains, o thou that tellest good tidings to Jerusalem, lift up thy voice with strength, lift it up, be not afraid; say unto the cities of Judah: Behold your God!

(Isaiah 40:9)

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

(Isaiah 60:1)

RECITATIVE *(bass)*
For behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

(Isaiah 60:2-3)

AIR *(bass)*
The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.

(Isaiah 9:2)

CHORUS
For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder, and His Name shall be called Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace.

(Isaiah 9:5)

PIFA *(Pastoral Symphony)*

RECITATIVE *(soprano)*
There were shepherds abiding in the field, keeping watch over their flocks by night.

(Luke 2:8)

And lo! the angel of the Lord came upon them and the glory of the Lord shone round about them, and they were sore afraid.

(Luke: 2:9)

And the angel said unto them: Fear not; for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Saviour, which is Christ the Lord.

(Luke 2:10-11)

And suddenly there was with the angel a multitude of the heavenly Host praising God, and saying:

(Luke 2-13)

CHORUS
Glory to God in the highest, and peace on earth, good will towards men.

(Luke 2:14)

AIR *(soprano)*
Rejoice greatly, o daughter of Zion; shout, o daughter of Jerusalem! Behold, thy King cometh unto thee. He is the righteous Saviour, and He shall speak peace unto the heathen.

(Zacharias 9:9-10)

RECITATIVE *(alto)*
Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

(Isaiah 35:5-6)

AIR *(alto and soprano)*
He shall feed His flock like a shepherd, and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.

(Isaiah 40:11)

Come unto Him all ye that labour, ye that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

(Matthew 11:28-29)

CHORUS
His yoke is easy, and His burthen is light.

(Matthew 11:30)

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Part The Second

CHORUS
Behold the Lamb of God, that taketh away the sin of the world.

(John 1:29)

AIR *(alto)*
He was despised and rejected of men, a man of sorrows, and acquainted with grief.

(Isaiah 53:3)

He gave His back to the smiters, and His cheeks to them that plucked off the hair. He hid not His face from shame and spitting.

(Isaiah 50:6)

CHORUS
Surely He hath borne our griefs and carried our sorrows! He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him.

(Isaiah 53:4-5)

CHORUS
And with His stripes we are healed.

(Isaiah 53:5)

CHORUS
All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on Him the iniquity of us all.

(Isaiah 53-6)

RECITATIVE *(tenor)*
All they that see Him, laugh him to scorn; they shoot out their lips, and shake their heads, saying:

(Psalm 22:8)

CHORUS
He trusted in God that He would deliver Him, let him deliver Him, if He delight in Him.

(Psalm 22:9)

RECITATIVE *(tenor)*
Thy rebuke hath broken His heart; He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him.

(Psalm 69:21)

AIR *(tenor)*
Behold, and see if there be any sorrow like unto His sorrow.

(Lamentations 1:12)

RECITATIVE *(tenor)*
He was cut off out of the land of the living; for the transgressions of Thy people was He stricken.

(Isaiah 53:8)

AIR *(tenor)*
But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.

(Psalm 16:10)

CHORUS
Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord strong and mighty, the Lord mighty in battle. Who is this King of Glory? The Lord of Hosts, He is the King of Glory.

(Psalm 24:7-10)

RECITATIVE *(tenor)*
Unto which of the angels said He at any time, Thou art My Son, this day have I begotten Thee?

(Hebrews 1:5)

CHORUS
Let all the angels of God worship Him.

(Hebrews 1:6)

AIR *(soprano)*
Thou art gone up on high; Thou hast led captivity captive, and received gifts for men; yea, even for Thine enemies, that the Lord God might dwell among them.

(Psalm 68:19)

CHORUS
The Lord gave the word, great was the company of the preachers.

(Psalm 68:12)

AIR *(soprano)*
How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

(Isaiah 52:7)
(Romans 10:15)

CHORUS
Their sound is gone out into all lands, and their words unto the ends of the world.

(Romans 10:18)
(Psalm 19:5)

AIR *(bass)*
Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and against His anointed.

(Psalm 2:1-2)

CHORUS
Let us break their bonds asunder, and cast away their yokes from us.

(Psalm 2:3)

RECITATIVE *(tenor)*
He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision.

(Psalm 2:4)

AIR *(tenor)*
Thou shalt break them with a rod of iron, Thou shalt dash them in pieces like a potter's vessel.

(Psalm 2:9)

CHORUS
Hallelujah, for the Lord God Omnipotent reigneth.

(Revelation 19:6)

The Kingdom of this world is become the Kingdom of our Lord, and of His Christ; and He shall reign for ever and ever.

(Revelation 11:15)

King of Kings, and Lord of Lords.

(Revelation 19:16)

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PART THE THIRD

AIR *(soprano)*
I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth, and though worms destroy this body, yet in my flesh shall I see God.
(Job 19:25-26)

For now is Christ risen from the dead, the first-fruits of them that sleep.
(I Corinthians 15:20)

CHORUS
Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.
(I Corinthians 15:21-22)

RECITATIVE *(bass)*
Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.
(I Corinthians 15:51-52)

AIR *(bass)*
The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption and this mortal must put on immortality.
(I Corinthians 15:52-53)

RECITATIVE *(alto)*
Then shall be brought to pass the saying that is written: Death is swallowed up in victory!
(I Corinthians 15:54)

DUET *(alto and tenor)*
O death, where is thy sting? O grave, where is thy victory? The sting of death is sin, and the strength of sin is the law.
(I Corinthians 15:55-56)

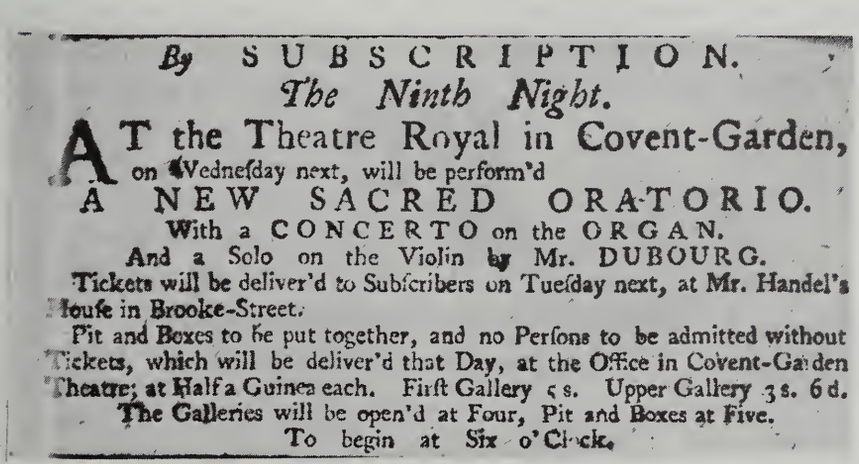
CHORUS
But thanks be to God, who giveth us the victory through our Lord Jesus Christ.
(I Corinthians 15:57)

AIR *(soprano)*
If God be for us, who can be against us?
(Romans 8:31)

Who shall lay anything to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us.
(Romans 8:33-34)

CHORUS
Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.
(Revelation 5:9 and 12-13)

Amen.


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The first London announcement for "Messiah," from the Daily Advertiser of 19 March 1743



Photograph by Herb Snitzer

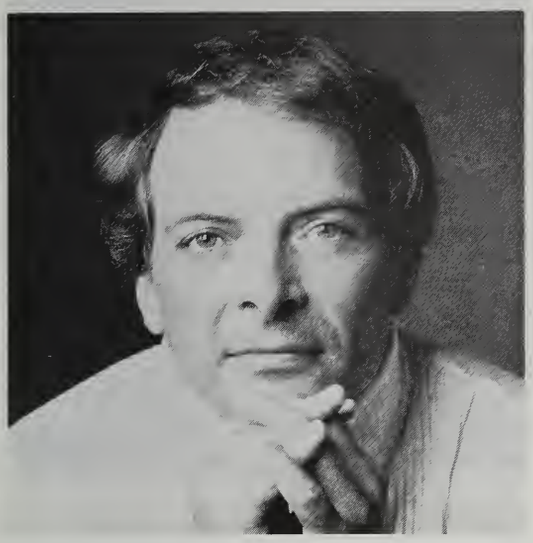
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Christopher Hogwood



Christopher Hogwood is one of Britain's most internationally active conductors, with engagements ranging from Japan and Australia through Britain and Europe to the major symphony orchestras of the United States. Many of his innumerable recordings for Decca on the L'Oiseau Lyre label, including the recently completed cycle of Mozart symphonies performed by his Academy of Ancient Music on authentic instruments, have proved to be international bestsellers. Now increasingly in demand as a guest conductor for Baroque and classical programs, Mr. Hogwood has been particularly successful in the United States. Recent engagements here have included his Boston Symphony Orchestra debut at Tanglewood in 1983, a debut appearance with the Chicago Symphony Orchestra, and appearances with the San Francisco, St. Louis, and Detroit symphony orchestras. He has conducted the Los Angeles Philharmonic for four consecutive years at the Hollywood Bowl, where he has presented a re-creation of the 1784 performance of Handel's *Messiah*, and he recently opened that orchestra's 1984-85 winter season with two consecutive weeks of concerts, beginning with Bach's B minor Mass. In the operatic field, Mr. Hogwood has conducted *Don Giovanni* for St. Louis Opera, Handel's *Agrippina* for La Fenice in Venice, and Mozart's *Il sogno di Scipione* in Vicenza. In February 1985 he conducted a new production of a staged version of *Messiah* for Berlin Opera. Other European conducting engagements include concerts in London, Baden-Baden, Paris, Lisbon, and Copenhagen, as well as at the Schwetzingen and Ansbach festivals. Mr. Hogwood also conducts regularly in Australia with the resident orchestras there.

Following a highly successful tour of Japan with the Academy of Ancient Music, Mr. Hogwood conducted the Academy's nine-member chamber ensemble on a tour of the United States and Canada in September 1984, including a "Live From Lincoln Center" broadcast. The Academy's recent tour with three weeks of engagements in eighteen major cities in the United States and Canada marked the North American debut for its thirty-member chamber



orchestra. The Academy chamber ensemble will return in October and November 1985 with music of Vivaldi and Handel, and the full Academy will return in 1986. In April 1983, Mr. Hogwood was appointed artistic director of the first London Mostly Mozart Festival at the Barbican. Apart from his conducting, Mr. Hogwood is also highly regarded as a harpsichordist, both in concerts and on a distinguished series of recordings. He has also made a major contribution as scholar, arranger, and performer to the cause of authenticity in the presentation of Baroque and classical music. His most recent contribution, a new book entitled *Handel*, has just recently been published in the United States by Thames and Hudson.

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Mary Rawcliffe



A leading performer on the concert stage, Mary Rawcliffe has earned critical acclaim performing music of all styles and periods, from early music to the twelve-tone and serial styles of the present century. She has performed music of Bach, Vaughan Williams, and Vivaldi with the Los Angeles Philharmonic, the Fauré *Requiem* with the Phoenix Symphony, and music of Schwantner, Stock, and Kraft with the Philharmonic's New Music Group. She has also appeared with the London Bach Society, Prague Chamber Symphony, Pasadena Chamber Symphony, the Italian Early Music Center of Rome, Italy, and the Chamber Orchestra of the Auvergne in France, as well as touring extensively as a soloist with the Roger Wagner Chorale and performing at the Ojai Festival and with Musica Pacifica, with whom she recorded Gagliano's *La Dafne* for ABC records. Ms. Rawcliffe received her musical education at Lawrence College Conservatory in Wisconsin and at the University of Illinois, where she was elected to the music honor society Pi Kappa Lambda. She has also studied privately with Martial Singher and Pierre Bernac and Baroque music with Marius van Altena in the Netherlands and also in London.

Her voice teachers were Irene Hanna and Beatrice Rowe.

In 1983, Ms. Rawcliffe performed Mozart's concert aria *"Mia speranza adorata"* with Christopher Hogwood at the Hollywood Bowl. She returned last summer as soprano soloist in performances of *The Messiah* as part of the Olympic Games celebrations, also performing in Bach's B minor Mass on the opening concerts of the Los Angeles Philharmonic's subscription season. In December, Ms. Rawcliffe appeared with the Denver Symphony for performances of Vivaldi's *Gloria*; she makes her Boston Symphony Orchestra debut at Tanglewood this weekend. Ms. Rawcliffe is an experienced operatic performer as well, concentrating in the Baroque repertoire of Handel, Scarlatti, Cavalli, Rameau, and Monteverdi, but also performing operas of Haydn, Mozart, Strauss, and Debussy. She also appears in chamber music recitals with her own early music group, the Arianna Ensemble, and she makes frequent guest appearances with a number of chamber groups throughout Europe and North America.

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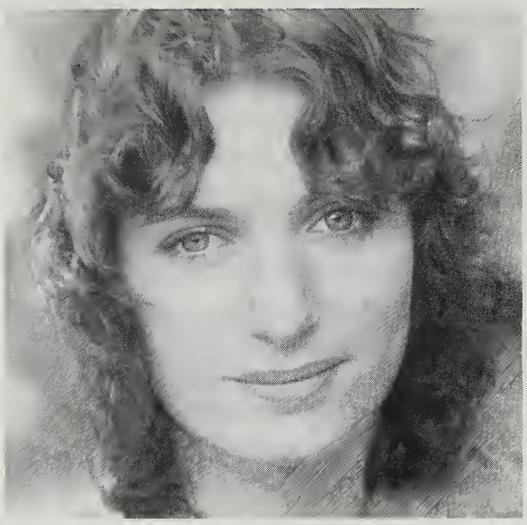
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Catherine Denley



Mezzo-soprano Catherine Denley was born in Northamptonshire, England, in 1954. She studied at Trinity College of Music in London and sang with the BBC Singers for two years before setting out on what is now a very successful solo career. She is much in demand in oratorio and performs a wide range of music, from the Baroque repertoire through to modern works, of which she has given several first performances. For the past two years, Ms. Denley has taken leading roles with the Handel Opera Society at Sadler's Wells, and last year she sang "Mrs. Noah" in the City of London Festival's production of *Noyes Fludde* by Benjamin Britten. Her recordings of Handel's music include *Semele* and *Hercules*, both conducted by John Eliot Gardiner, Handel excerpts with Neville Marriner and the Academy of St. Martin-in-the-Fields, and solo cantatas with the London Handel Orchestra. Catherine Denley's engagements have taken her all over Great Britain and Europe, as well as to the United States and China. Future engagements include concerts in Norway, Germany, Poland, and the United States, as well as a performance of Copland's *In the Beginning* at the Proms in London. Ms. Denley makes her first Boston Symphony Orchestra appearances with these performances of Handel's *Messiah*.



Laurence Dale



Tenor Laurence Dale was born in 1957 in Sussex, England. He studied at the Guildhall School of Music from 1976 to 1980 and then at the Mozarteum in Salzburg. Mr. Dale made his operatic debut at the English National Opera as Camille in *The Merry Widow* in February 1981 and returned there last year to sing the title role in Monteverdi's *Orfeo* to great critical acclaim. He made his debut at Covent Garden in 1981 as the Second Noble in *Lohengrin* and most recently accompanied the Royal Opera House on their tour to Los Angeles, singing Pong in *Turandot*, a role he repeated last autumn in London. In 1982 he sang in the premiere of Peter Brook's award-winning production of *La Tragédie de Carmen* at the Bouffes du Nord, Paris, which was subsequently repeated the following season in Paris, Hamburg, and Zurich. It was then filmed, recorded, and presented in 1983 at Lincoln Center in New York City.

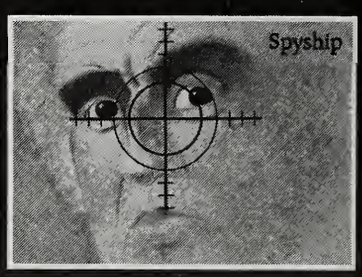
In 1983 Laurence Dale sang Romeo at Basel Opera in a new production of Gounod's *Roméo and Juliette* and Ramiro in the Glyndebourne Festival production of *La Cenerentola*. Mr. Dale made his debut with Netherlands Opera last summer singing Ferrando in *Così fan tutte* and in Geneva singing *Il turco in Italia*. Last season also included performances of *The Magic Flute* with Opera North and *Don Giovanni* with the Welsh National Opera. Future operatic commitments include the Steersman in *Flying Dutchman* and Jaquino in *Fidelio* at Covent Garden, Pelléas in Paris, *Così fan tutte* with the Welsh National Opera, and *Ariodante* in Geneva. Mr. Dale also has a very busy concert career and has appeared in concerts in Aix, Flanders, the Festival Estival in Paris, and in all the major London venues. He has recorded for BBC, ITV, Britain's Channel 4, and Austrian, German, Dutch, and French radio and television, as well as for the record labels EMI, CBS, Erato, and Phonogram. He has also made video productions of *The Magic Flute* from Aix-en-Provence as well as *Princess Ida*, *Cenerentola*, and *Carmen*. He makes his debut appearances with the Boston Symphony Orchestra at these performances of Handel's *Messiah*.











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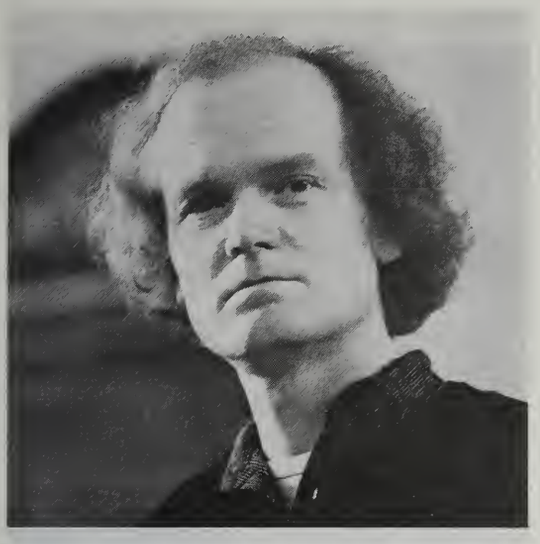
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David Thomas



Bass-baritone David Thomas performs regularly with leading orchestras, conductors, and singers all over the world, from the BBC television production of *The Messiah* from Westminster Abbey to venues throughout North America and Europe. Mr. Thomas began singing as a chorister at St. Paul's Cathedral at the age of eight, and at sixteen he won a Choral Scholarship to King's College, Cambridge, where he studied with David Wilcocks. He completed his studies with the eminent teacher Lucy Manen. Mr. Thomas has performed throughout his career with such conductors as Robert Shaw, Christopher Hogwood, Andrew Parrot, Simon Rattle, Michel Corboz, Simon Preston, John Eliot Gardiner, Andrew Davis, Karl Richter, David Wilcocks, and Gustav Leonhardt. He made his American debut in 1982 at the Hollywood Bowl with the Los Angeles Philharmonic Orchestra, performing Handel's *Messiah* and Haydn's *Creation*. In past seasons he has performed in concert with the San Francisco, Detroit, St. Louis, and Cincinnati symphony orchestras. Abroad, he has appeared in Singapore with the Symphony, at festivals in Lucerne, Bruges, and Madeira, and at the Promenade Concerts in London. Recital performances include New York, Los Angeles, Boston, Toronto, London, Lisbon, and Kuwait.

This year alone David Thomas displayed his vocal talent at the London Promenade Concerts with Anthony Rooley and Andrew Parrott, at the Buenos Aires Festival, and in Geneva with Michel Corboz. His 1984-85 United States appearances included the San Francisco Bach Festival with Christopher Hogwood, the Los Angeles Philharmonic with Simon Rattle, and the Olympic *Messiah* performance with Christopher Hogwood and the Los Angeles Philharmonic Orchestra, as well as a tour of the United States with Emma Kirkby and Anthony Rooley. March 1985 brought Mr. Thomas on another nationwide tour of the United States with Emma Kirkby, Christopher Hogwood, and the Academy of Ancient Music. He makes his Boston Symphony Orchestra debut with these performances of *Messiah* at Tanglewood.
Mr. Thomas's recordings include the Mozart *Requiem* and Bach's B minor Mass with Christopher Hogwood, the Bach *Magnificat* with John Eliot Gardiner, Handel's *Esther, Athalia, Resurrezione*, and *Messiah* with the Academy of Ancient Music and Christopher Hogwood, Purcell's *Ode to St. Cecilia* and *Dido and Aeneas* with Andrew Parrott, and several masses of Haydn with the Academy of Ancient Music and Simon Preston.



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Tanglewood Festival Chorus
John Oliver, conductor



This season, the Tanglewood Festival Chorus is celebrating its fifteenth anniversary with its founding conductor, John Oliver. Co-sponsored by the Tanglewood Music Center and Boston University, the chorus was organized in the spring of 1970 when Mr. Oliver became director of vocal and choral activities at the Tanglewood Music Center. Originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the orchestra, the Tanglewood Festival Chorus is regarded by conductors, press, and public as one of the great orchestra choruses of the world. The members of the chorus donate their services, and they perform regularly with the Boston Symphony Orchestra in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Sir Colin Davis, Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich, and André Previn. In April 1984 at Symphony Hall, the chorus received international atten-

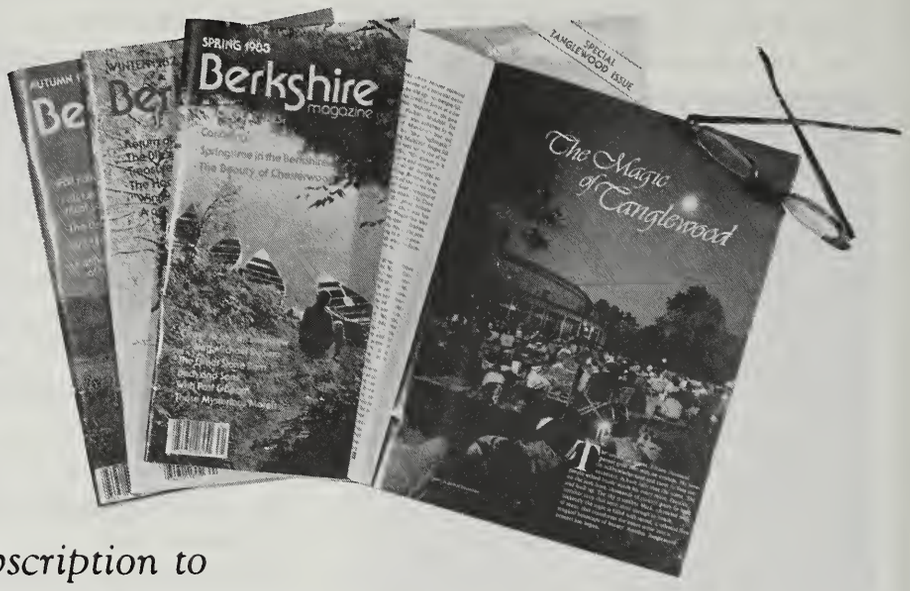
tion for its participation in the world premiere performances under Sir Colin Davis of Sir Michael Tippett's *The Mask of Time*, commissioned by the Boston Symphony Orchestra for its centennial in 1981.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of *a capella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra, and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. The most recent recordings by Mr. Oliver and the chorus include music of Luigi Dallapiccola and Kurt Weill on Nonesuch, Beethoven's Choral Fantasy with Seiji Ozawa, Rudolf Serkin, and the Boston Symphony Orchestra on Telarc, and Debussy's *La Damoiselle élue* with the orchestra and mezzo-soprano Frederica von Stade on CBS.

The Tanglewood Festival Chorus has collaborated with the Boston Symphony Orchestra on numerous recordings for Deutsche Grammophon, New World, and Philips. For the chorus' first appearance on records, in Berlioz's *Damnation of Faust*, John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975. The Tanglewood Festival Chorus may be heard on the Philips releases of Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances and named best choral recording of 1979 by *Gramophone* magazine, and Mahler's Symphony No. 8, the *Symphony of a Thousand*. Other recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and the chorus has also recorded with John Williams and the Boston Pops.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale. Since its inception eight years ago, the John Oliver Chorale has built an impressive repertoire ranging from masterpieces by Bach, Beethoven, Mozart, and Stravinsky to less frequently performed works by Carissimi, Bruckner, Ives, Martin, and Dallapiccola. The Chorale has recorded Charles Ives's *The Celestial Country* and Charles Loeffler's *Psalm 137* for Northeastern Records and Donald Martino's *Seven Pious Pieces* for New World Records.

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Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos

Susan Cavalieri
Nancy H. Chittim
Bonita Ciambotti
Helen Eberle Daly
Suzanne T. Dobson
Christine P. Duquette
Amy G. Harris
Lois Hearn
Lisa Heisterkamp
Anne M. Keaney
Sharon Kelley
Carol McKeen
Betsy Moyer
Nancy Lee Patton
Jennifer M. Pigg
Charlotte C. Russell Priest
Joan Pernice Sherman
Bernadette Yao

Mezzo-sopranos

Maisy Bennett
Karen Bergmann
Ann Caradonna
Rebecca Chamberlain
Barbara Cooper
Ethel Crawford
Catherine Diamond
Sara Dorfman
Mary F. Ellis
Paula Folkman
Donna Hewitt-Didham
Vanessa M. Ovian
Linda Kay Smith
Julie Steinhilber
Helen T. Taylor
Judith Tierney

Tenors

Nicholas Aiuto
Kent Anderson
Ralph A. Bassett
J. Stephen Groff
Stanley Hudson
Hal Katzman
James R. Kauffman
John Vincent MacInnis
David R. Norris
John H. Northrup
Robert D. Ruplenas
Michael W. Spence
Mark Wilson

Basses

David J. Ashton
J. Barrington Bates
Aubrey Botsford
Daniel E. Brooks
Douglas A. Dittman
James E. Dobson
James Owen Evans
Mark L. Haberman
G. Paul Kowal
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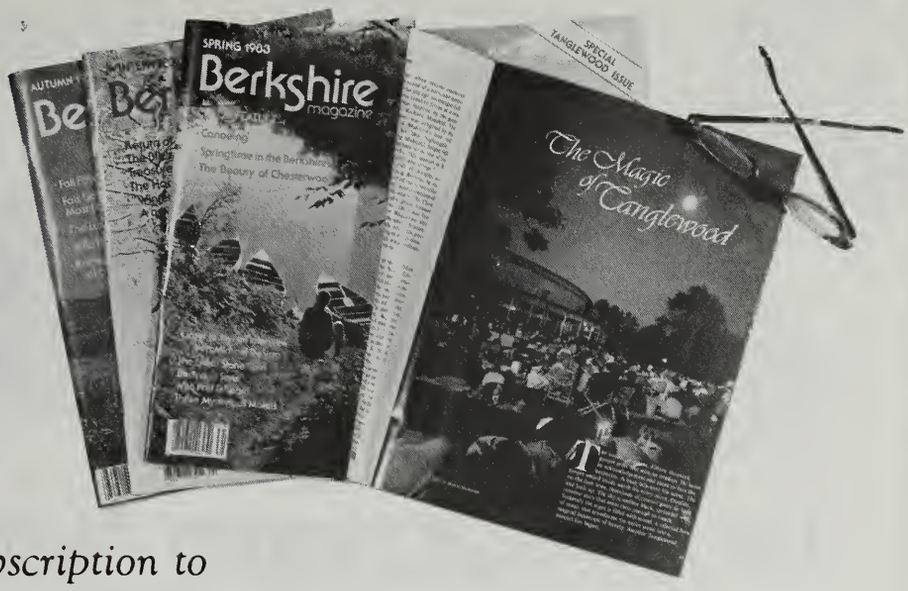


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Weekend Prelude

Friday, 2 August at 7

JAN DeGAETANI, mezzo-soprano
GILBERT KALISH, piano

TCHAIKOVSKY	A Summer Love Tale None But the Lonely Heart Invocation to Sleep
IVES	The Things Our Fathers Loved (And the Greatest of These Was Liberty) The See'r Serenity The Housatonic at Stockbridge Memories A. Very Pleasant B. Rather Sad In the Mornin'
MAHLER	Songs on texts from *Des Knaben Wunderhorn* Rheinlegendchen Das irdische Leben Wo die schönen Trompeten blasen Lob des hohen Verstandes

Baldwin piano

Notes

We encounter **Tchaikovsky** far more often as a composer of orchestral than of vocal music, but this is only an accident of our concert life (and of linguistic distance, since until recent years relatively few western singers bothered learning how to sing Russian). Tchaikovsky wrote about 100 songs and many operas, two of which (*Eugene Onegin* and *The Queen of Spades*) are regularly performed outside of Russia. It would be surprising if so fertile a melodist had not devoted himself

at some time to the creation of songs, and, indeed, Tchaikovsky's activity as a song composer runs from his early teens until the month before his death. In general he is concerned to capture in his songs the mood of the poem as a whole, not necessarily the particulars of each passing phrase, and he tends to construct his expressive melodies so as to achieve a dramatic climactic moment—the mark of the opera composer latent in these smaller works. *"A Summer Love Tale,"* with words by A.N. Plescheyev after a poem by M. Hartman entitled *"Silence,"* appeared in Tchaikovsky's first set of songs to be printed, Opus 6, composed in December 1869 and published the following year (two very early songs were discovered after the composer's death and published in 1940). *"None But the Lonely Heart,"* also from Opus 6, is far and away Tchaikovsky's most famous song, setting a Russian translation of Mignon's song *"Nur wer die Sehnsucht kennt"* from Goethe's *Wilhelm Meister,* a text that has attracted countless composers. *"Invocation to Sleep,"* with words by N.P. Ogarev, begins with a calm recitative-like opening over unusual chromatic harmonies; the main body of the song, virtually an aria, is set to repeated triplets in the piano, a conventional accompaniment, to be sure, but one that here captures effectively the throbbing anguish of a sleepless night.

Nowhere does **Charles Ives**'s predilection for combining many different musics into a single work appear so directly (or so compactly) as in his large output of songs. Under the influence of the American Transcendentalists, whose thought is as evident in the extended essays that preface the *Concord* Sonata as it is in the miscellaneous jottings that eventually became *Memos,* that most informal of autobiographies, Ives saw Music (with a capital *M*) as a sort of Platonic ideal that comprehended virtually every kind of sound. The texts that he set in his songs (frequently his own) often generated the recollection of other music—from popular song to hymn tune to symphonic fragment—that was crosscut with the original material to produce a wonderfully all-embracing fusion, often with strikingly independent metrical or contrapuntal relationships, not a simple collage, but a larger music filtered through a single imagination embracing many little musics.

Utterly characteristic, bitter-sweet in its reminiscent character, is the 1917 song *"The Things Our Fathers Loved,"* in which fragments of very familiar melodies appear in the voice (a phrase from *Dixie* at the very beginning, followed by one from *My Old Kentucky Home* and the hymn tune *Nettleton* at the words "Aunt Sarah humming Gospels") and occasionally in the piano (*The Battle Cry of Freedom*), combining in counterpoint to *The Sweet Bye and Bye.* The stream-of-consciousness technique is not only a tribute to the old, much-loved songs, but becomes a fragmentary and expressive reminiscence. *"The See'r"* (1920) cleverly evokes the calm of the old man sitting all day and watching the busy activity of everyone else, while he remains the tranquil observer. *"Serenity"* (1919) is a study in minimalism, setting two stanzas from Whittier's poem *The Brewing of Soma* with an almost motionless vocal line over quiet repeated chords in the piano.

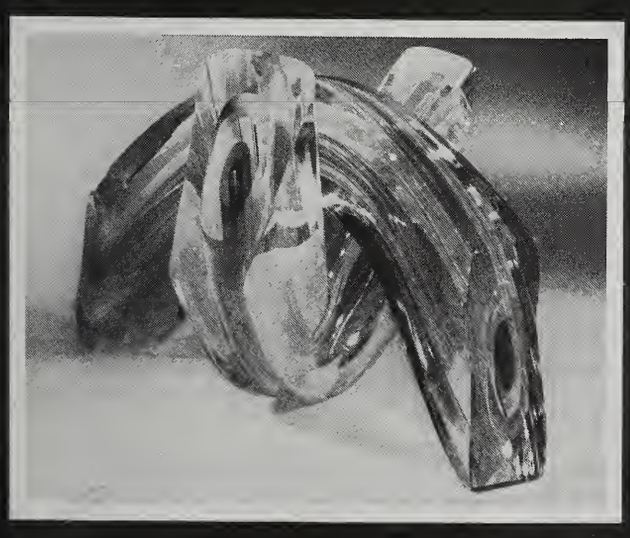
"The Housatonic at Stockbridge" (1921) was created as a song from the last movement of Ives's orchestral trilogy, *Three Places in New England.* In the song version, Ives wrote a right-hand part for the piano in eighth-notes (over a slower bass) marked *pppp,* adding the footnote that these notes could be omitted, "but if played should be scarcely audible." In the original orchestral movement, "it was intended that the upper strings, muted, be listened to separately or subconsciously—as a kind of distant background of mists seen through the trees or over

a river valley . . ." This is a masterly example of Ives's ability to translate ever-shifting visual impressions into music.

"Memories" (1897) evokes two contrasting moods in music of different character—the excitement of a young person going to the opera house, followed by the memory of an old tune hummed day and night by a much-loved relative. *"In the Mornin'"* (1929) was Ives's last effort as a song composer; according to the printed score, he wrote the accompaniment to a "Negro spiritual (before 1850) communicated to Ives in 1929 by Mary Evelyn Stiles." It sums up his lifelong interest in and devotion to the songs of the people.

Two young German poets, Clemens Brentano and Achim von Arnim, compiled *Des Knaben Wunderhorn* (*The Boy's Magic Horn*), a collection of German folk poetry, just after 1800. Though the "folk" poems had been tacitly touched up by the two compilers (and some of them even invented outright), the collection had a powerful effect on German romantic literature and music. **Gustav Mahler** discovered the collection in the mid-1880s, and for more than fifteen years he returned to it time and again for poetic texts for songs or symphonic movements. A dozen of Mahler's settings exist in two forms, one with piano accompaniment, one orchestrated. *"Rheinlegendchen"* (*"Little Rhine Legend"*), Mahler's own title for the song, was an immediate and lasting success. Of a very different character is the sinister, dark song *"Das irdische Leben"* (*"Earthly Life"*). The dialogue between an anguished child crying for bread and the mother's repeated, monotonous replies of "Tomorrow" represented for Mahler "Destiny, who does not always fulfill at the right time our anguished pleas for bread." *"Wo die schönen Trompeten blasen"* (*"Where the beautiful trumpets blow"*) is a haunting and mysterious poem with the distant echo of military noises adding a shiver of unhappy anticipation. *"Lob des hohen Verstandes"* (*"In praise of lofty intellect"*) is a charming example of a favorite literary and musical topic: the competition between the artist of learned and refined abilities (who always loses) and the one with a popular touch.

—Steven Ledbetter



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Thursday, 1 August, 8:30 p.m.: Theatre-Concert Hall
Concord String Quartet
Concert including works by Jacob Druckman and Dimitri Shostakovich

Friday, 2 August, 7 p.m.: Shed
Weekend Prelude with Jan DeGaetani, mezzo-soprano, and Gilbert Kalish, piano
Program including songs by Charles Ives

Saturday, 3 August, 2:00 p.m.: Theatre-Concert Hall
Fellows of the Tanglewood Music Center
Works by Leon Kirchner, John Thow, John Lennon*, and Alban Berg

Sunday, 4 August, 10 a.m.: Theatre-Concert Hall
Fellows of the Tanglewood Music Center
Songs on texts of Emily Dickinson by George Perle, Fred Lerdahl*†, Leon Kirchner, and Aaron Copland

Sunday, 4 August, 8:30 p.m.: Theatre-Concert Hall
Fellows of the Tanglewood Music Center
Works by Jo Kondo, Sheree Clement*†, Stefan Wolpe, David Lang*, and György Ligeti

Monday, 5 August, 8:30 p.m.: Theatre-Concert Hall
Fellows of the Tanglewood Music Center
Tanglewood Music Center Orchestra
Kent Nagano, conductor
Works by Pierre Boulez, György Kurtág, and John Adams

Tuesday, 6 August, 8:30 p.m.: Theatre-Concert Hall
Boston Symphony Chamber Players
Jan DeGaetani, mezzo-soprano
Gilbert Kalish, piano
Michael Pratt, conductor
Works by Leon Kirchner, George Crumb*, and Robin Holloway

Wednesday, 7 August, 8:30 p.m.: Theatre-Concert Hall
Tanglewood Music Center Orchestra
Leon Kirchner, conductor
Works by Leon Kirchner, David Del Tredici*, and Roger Sessions

*Margaret Lee Crofts Fellow
†first performance

All events except the Concord String Quartet on 1 August, the Weekend Prelude on 2 August, and the Boston Symphony Chamber Players on 6 August, all of which require Tanglewood Festival tickets available at the Tanglewood box office, are free to Friends of Music at Tanglewood and open to the public for a $5 contribution at the Main Gate ($6 on 7 August).

The 1985 Festival of Contemporary Music at Tanglewood is dedicated with gratitude to Mrs. Margaret Lee Crofts, a generous supporter of fellowships for composers at Tanglewood continuously since 1947.

PYOTR ILYICH TCHAIKOVSKY

A Summer Love Tale

No, not a word, oh my friend, not a
sigh . . .
Let us be silent, you and I . . .
Still as the willows that, bending, grow
Over your quiet grave below.

Only in bending down near can they see
What's in the very heart of thee—

That there were once days of happiness
bright . . .
Joy now, forever, is lost from sight!

Joy now, forever, is lost from sight!

No, not a word, oh my friend, not a
sigh . . .
Let us be silent, you and I . . .

Still as the willows that, bending, grow

Over your quiet grave below . . .

None But the Lonely Heart

No, only he that has hungered for love
Can understand my suffering and pain.
I gaze into the heavens above . . .
My eyes grow dim and I am faint.

The one who knew me, loved me is far
away.

Ah, only he that has hungered for love
Can understand the suffering in
my heart . . .

The fires of passion burn in my breast.
No, only he that has hungered for love
Can understand my suffering and pain.

Invocation to Sleep

The dark of night brings peace—its
soothing hush
Calls me to rest, my body begs for
slumber.
My soul has tired in the day's mad rush.

Before I rest I ask thee, God above:

Grant people peace and bless the
Infant's sleep.
His beggar's bed and quiet tears of love.

Forgive our sin, our burning hurts
decrease . . .
May all of sad creation be deceived—
If only by sweet dreams of love
and peace.

May all of sad creation be deceived—
If only by sweet dreams of love
and peace.

—translations by
Jonathan Rothe

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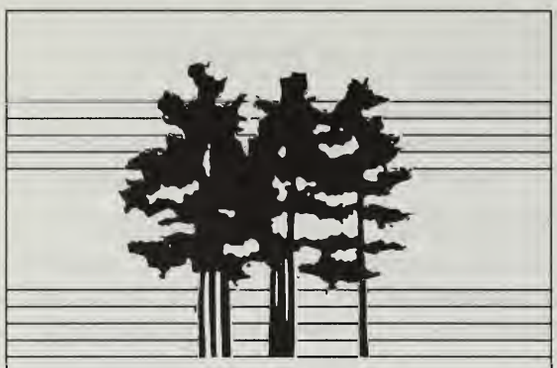
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CHARLES IVES

The Things Our Fathers Loved
(And the Greatest of These Was Liberty)

I think there must be a place in the soul
all made of tunes, of tunes of long ago;
I hear the organ on the Main Street corner,
Aunt Sarah humming Gospels;
Summer evenings,
The village cornet band, playing in
the square.

The town's Red, White and Blue,
all Red, White and Blue.
Now! Hear the songs!
I know not what are the words
But they sing in my soul!
of the things our Fathers loved.

—Charles Ives

The See'r

An old man with a straw in his mouth
sat all day long before the village
grocery store;
he liked to watch the funny things
a-going.
going, going, going, going by.
going by, going by,
going by, going by,
going, going by!

—Charles Ives

Serenity

O, Sabbath rest of Galilee!
O, calm of hills above,
Where Jesus knelt to share with Thee,
The silence of eternity
Interpreted by love.
Drop Thy still dews of quietness,
Till all our strivings cease:
Take from our souls the strain and stress,
And let our ordered lives confess,
The beauty of Thy peace.

—John Greenleaf Whittier

The Housatonic at Stockbridge

Contented river! In thy dreamy realm
The cloudy willow and the plumy elm:
Thou beautiful! From ev'ry dreamy hill
What eye but wanders with thee at thy will,
Contented river! And yet overshy
To mask thy beauty from the eager eye;

Hast thou a thought to hide from field and
town?
In some deep current of the sunlit brown,
Ah! there's a restive ripple, and the swift
Red leaves September's firstlings faster
drift;
Wouldst thou away, dear stream?
Come, whisper near!
I also of much resting have a fear:
Let me tomorrow thy companion be,
By fall and shallow to the adventurous sea!

—*Robert Underwood Johnson*

Memories

A. Very Pleasant

We're sitting in the opera house,
The opera house, the opera house;
We're waiting for the curtain to arise
With wonders for our eyes;
We're feeling pretty gay,
And well we may,
"O, Jimmy, look!" I say,
"The band is turning up and soon will start
to play."
We whistle and we hum,
Beat time with the drum.
We're sitting in the opera house,
The opera house, the opera house,
Awaiting for the curtain to rise
With wonders for our eyes,
A feeling of expectancy,
A certain kind of ecstasy.
Expectancy and ecstasy,
Sh's's's.
—Curtain!

B. Rather Sad

From the street a strain on my ear doth fall,
A tune as threadbare as that "old red
shawl,"
It is tattered, it is torn,
It shows signs of being worn,
It's the tune my Uncle hummed from early
morn,
'Twas a common little thing and kind'a
sweet,
But 'twas sad and seemed to slow up both
his feet;
I can see him shuffling down
To the barn or to the town,
A-humming.

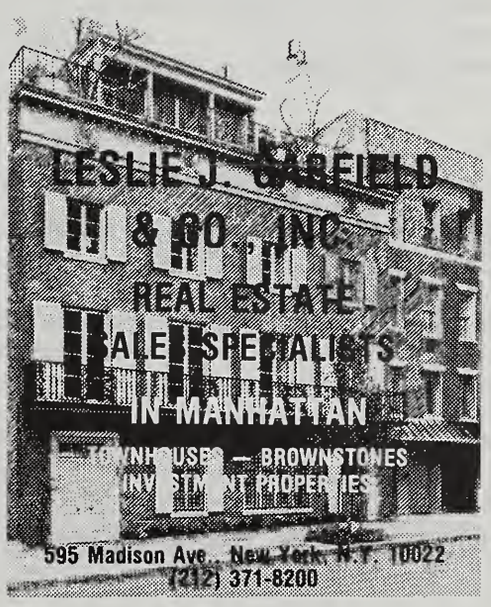
—*Charles Ives*

In the Mornin'

In the mornin' when I rise,
Give me Jesus!
Give me Jesus, Give me Jesus;
You can have all the world, but
Give me Jesus!

'Twixt the cradle and the grave,
Give me Jesus!
Give me Jesus, Give me Jesus;
You can have all the world, but
Give me Jesus!

—*anonymous*



GUSTAV MAHLER

Rheinlegendchen

Bald gras' ich am Neckar,
Bald gras' ich am Rhein;
Bald hab' ich ein Schätzel,
Bald bin ich allein!

Was hilft mir das Grasen,
Wenn d'Sichel nicht schneid't!
Was hilft mir ein Schätzel,
Wenn's bei mir nicht bleibt!

So soll ich denn grasen
Am Neckar, am Rhein,
So werf' ich mein goldenes
Ringlein hinein.

Es fliesset im Neckar
Und fliesset im Rhein,
Soll schwimmen hinunter
Ins Meer tief hinein.

Und schwimmt es, das Ringlein,
So frisst es ein Fisch!
Das Fischlein soll kommen
Auf's Königs sein Tisch!

Der König tät fragen:
Wem's Ringlein sollt' sein?
Da tät mein Schatz sagen:
Das Ringlein g'hört mein.

Mein Schätzlein tät springen
Berg auf und Berg ein,
Tät mir wied'rum bringen
Das Goldringlein mein!

Kannst grasen am Neckar,
Kannst grasen am Rhein!
Wirf du mir nur immer
Dein Ringlein hinein!

Little Rhine Legend

Now I mow by the Neckar,
Now I mow by the Rhine,
Now I have a sweetheart,
Now I am alone.

What good is mowing
If the sickle won't cut?
What good is a sweetheart
If she won't stay with me?

But if I must mow
By the Neckar, by the Rhine,
Then I'll throw my golden
Ring into the waters.

It flows with the Neckar
And flows with the Rhine;
Let it swim away then
To the depths of the sea.

And as the ring swims on down,
A fish will swallow it.
That little fish will land
On the King's own table.

So the King asks,
Whose ring can this be?
And then my love answers,
That ring belongs to me.

My sweetheart will leap
Up hill and down dale
And will bring back to me
My little gold ring.

You can mow by the Neckar,
You can mow by the Rhine,
Just so long as you always
Throw your ring into the waters.

Das irdische Leben

"Mutter, ach Mutter, es hungert mich!
Gib mir Brot, sonst sterbe ich."
"Warte nur, mein liebes Kind!
Morgen wollen wir ernten geschwind!"

Und als das Korn geerntet war,
Rief das Kind noch immerdar:
"Mutter, ach Mutter, es hungert mich!
Gib mir Brot, sonst sterbe ich!"
"Warte nur, mein liebes Kind!
Morgen wollen wir dreschen geschwind!"

Earthly Life

"Mother, oh mother, I am so hungry.
Give me bread, else I will die."
"Only wait, my beloved child,
Tomorrow we'll quickly bring in the harvest."

And when the grain was harvested,
The child still cried:
"Mother, oh mother, I am so hungry.
Give me bread, else I will die."
"Only wait, my beloved child,
Tomorrow we'll quickly thresh."

Und als das Korn gedroschen war,
Rief das Kind noch immerdar:
"Mutter, ach Mutter, es hungert mich,
Gib mir Brot, sonst sterbe ich!"
"Warte nur, mein liebes Kind!
Morgen wollen wir backen geschwind."

Und als das Brot gebacken war,
Lag das Kind auf der Totenbahr!

And when the grain was threshed,
The child still cried:
"Mother, oh mother, I am so hungry.
Give me bread, else I will die."
"Only wait, my beloved child,
Tomorrow we'll quickly bake."

And when the bread was baked,
The child lay on his bier.

Wo die schönen Trompeten blasen

"Wer ist denn draussen und wer
klopfet an,
Der mich so leise wecken kann?"
"Das ist der Herzallerliebste dein,
Steh' auf und lass mich zu dir ein!

"Was soll ich hier nun länger steh'n?
Ich seh' die Morgenröt' aufgeh'n,
Die Morgenröt' zwei helle Stern.
Bei meinem Schatz da wär' ich gern,
Bei meinem Herz allerlieble."

Das Mädchen stand auf und liess ihn ein;
Sie heisst ihn auch willkommen sein.
"Willkommen lieber Knabe mein,
So lang hast du gestanden!"
Sie reicht ihm auch die schneeweisse Hand.
Von ferne sang die Nachtigall;
Das Mädchen fing zu weinen an.

"Ach weine nicht, du Liebste mein,
Aufs Jahr sollst du mein Eigen sein.
Mein Eigen sollst du werden gewiss,
Wie's keine sonst auf Erden ist!
O Lieb' auf grüner Erden.

"Ich zieh in Krieg auf grüne Heid',
Die grüne Heid', die ist so weit,
Allwo die schönen Trompeten
blasen,
Da ist mein Haus von grünem Rasen."

Where the Beautiful Trumpets Blow

"And who is out there, and who is
knocking
That can wake me go gently?"
"It is your heart's dearest love.
Get up and let me in.

"Why must I stand here any longer?
I see the red dawn,
The red dawn and two bright stars.
I long to be by my sweetheart,
By my dearest heart."

The girl rose up and let him in,
She also bade him welcome.
"Welcome, my dearest boy,
You have had to stand so long."
She gives him her snow-white hand.
Far away, the nightingale was singing;
The girl began to weep.

"Oh, don't weep, my dearest dear,
A year from now you'll be my own.
It is sure you will be mine
Like no one else on this earth,
Oh love, on this green earth.

"I am off to war on the green heath.
The green heath, it is so far away,
And there, where the beautiful
trumpets blow,
There is my home, beneath the green turf."

Lob des hohen Verstandes

Einstmal in einem tiefen Tal
Kuckuck und Nachtigall
Täten ein Wett' anschlagen,
Zu singen um das Meisterstück,
Gewinn' es Kunst, gewinn' es Glück!
Dank soll er davon tragen!

In Praise of Lofty Intellect

Once upon a time in a deep valley,
The cuckoo and the nightingale
Made a bet to see which of them
Could sing the more masterly song:
Whether through art or luck,
The winner shall be rewarded.

—Please turn the page quietly.—



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Der Kuckuck sprach: "So dir's gefällt,
Hab ich den Richter wählt."
Und tät gleich den Esel ernennen!

"Denn weil er hat zwei Ohren gross,
So kann er hören desto bos,
Und, was recht ist, kennen!"

Sie flogen vor den Richter bald.
Wie dem die Sache ward erzählt,
Schuf er, sie sollten singen!
Die Nachtigall sang lieblich aus!
Der Esel sprach: "Du machst mir's kraus!
Ija! Ija! Ich kann's in Kopf nicht bringen!

Der Kuckuck drauf fing an geschwind
Sein Sang durch Terz und Quart und Quint.
Dem Esel g'fiels, er sprach nur: "Wart!
Dein Urteil will ich sprechen.

"Wohl sungen hast du Nachtigall!
Aber Kuckuck sings gut Choral
Und hältst den Takt fein innen!
Das sprech' ich nach mein' hoh'n Verstand,
Und kost' es gleich ein ganzes Land,
So lass ich's dich gewinnen.
Kuckuck, Kuckuck, Ija!"

The cuckoo said, "If it is all right with you
I have chosen the judge."
And right then and there he named the donkey,
"For since he has two big ears
He can hear that much the better
And recognize what is right."

Soon they flew before the judge.
When he was told what it was all about
He decreed that they should sing.
The nightingale sang out sweetly.
The donkey said, "You pseudointellectual, you.
"Hee-haw, hee-haw, I can't take it in."

Then the cuckoo quickly began
His song through thirds and fourths and fifths.
The ass loved it and he just said, "Wait,
I'll now pronounce my verdict.

"You sang well, nightingale,
But cuckoo, you are a fine chorale-singer
And you know how to keep time.
This I speak from the height of my intellect,
And were it to cost me a whole country,
I pronounce you the winner.
Cuckoo, cuckoo, hee-haw."





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MOZART — Piano Concerto No. 24 in C minor, K.491
Allegro
Larghetto
[Allegretto]
HORACIO GUTIÉRREZ

INTERMISSION

ELGAR — Symphony No. 1 in A-flat, Opus 55
Andante. Nobilmente e semplice—Allegro
Allegro molto
Adagio
Lento—Allegro

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NOTES

Wolfgang Amadè Mozart
Piano Concerto No. 24 in C minor, K.491

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè about 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. The C minor concerto, K.491, was completed on 24 March 1786. The date of the first performance is not known. The first American performance took place in St. Louis on 19 March 1868 with Egmont Froelich conducting the Philharmonic Society (soloist unknown). In addition to the solo piano, it is scored for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Mozart composed three concertos during the time he was working on *Le nozze di Figaro* in the winter of 1785-86. The first two of these (K.482 in E-flat and K.488 in A) were, to some extent, retrenchments to a decorative lyric style that would be sure to please the Viennese, as if Mozart realized that the very symphonic pair of concertos that immediately preceded them—K.466 in D minor and K.467 in C major—had stretched the limits of his audience's comprehension. Both of the first two concertos in the triptych exploit new instrumental colors (they have clarinets for the first time in Mozart's concertos, though they omit oboes) and boast an incredible wealth of fresh melodic ideas. The third of the concertos, however, in the key of C minor, which was always, in Mozart's mind, a tonality for music of particularly dramatic character, reverts to the symphonic elaboration of the earlier concertos without, however, losing the new coloristic interest; it is the only Mozart concerto to have both oboes and clarinets.

At the same time, it is unusually single-minded in its concentration on the principal thematic material presented at the very outset—a rare procedure for Mozart, especially in the piano concertos, where a multiplicity of ideas usually helps to differentiate soloist and orchestra. But here, possibly influenced by Haydn's tendency to monothematicism, Mozart composes a work that is tightly organized thematically—Haydn's technique, but in Mozart's style. The tense emotional storms called forth by the tonality, the frequent chromatic movement, and the thematic concentration bespeak Mozart at every moment. The symphonic development, built up of fragments of the first theme, cost him a great deal of effort, as the much-cancelled and rewritten manuscript reveals.

The introductory orchestral ritornello is so completely devoted to the opening material and its developments that there is hardly a hint of any second theme. Even when the piano takes off on its own exposition, the relative major key of E-flat does not bring with it a memorable new melody, just a momentary relief from chromatic intensity—and the relief is indeed momentary.

After this tempest of uncertainty, the slow movement brings the air of something almost too pure to exist in the real world, as exemplified by the passions of the opening movement. The play of the woodwinds is particularly felicitous; for much of the movement, even though he has both clarinets and oboes at hand, Mozart builds his woodwind interludes with flute on top, bassoon on the bottom, and *either* clarinets or oboes in the middle. Gradually they begin to impinge upon one another until all of the woodwinds (supported by the horns), like

balmy zephyrs, bring in the soloist for another statement of his theme.

In Mozart's earlier minor-key piano concerto (K.466 in D minor) the finale had been light enough to disperse the memory of the opening movement's stormy qualities. In this concerto, however, the finale draws upon many of the same chromatic gestures that made the opening so powerful. There is variety here, to be sure, but many reminders of the overall mood, even when, after the cadenza, the piano unexpectedly takes off in a rollicking—or what would normally be a rollicking—6/8 version of the theme to bring the concerto to its conclusion.

The C minor concerto is one of those works in which Mozart approached most closely to the romantic expression of the next generation. It is not surprising that Beethoven is known to have especially admired it. Once, in the summer of 1798, he was walking through the Augarten in Vienna with the visiting pianist and composer J.B. Cramer when they heard a performance of this concerto. Beethoven drew Cramer's attention to a particular passage at the end of the first movement and cried, "Cramer, Cramer, we shall never be able to do anything like that!" It is most likely that the passage Beethoven had in mind was that surprising moment after the first-movement cadenza when the pianist enters again. (Up until this work, the soloist's job was normally finished after playing the cadenza, and the orchestra would normally conclude the movement with a more-or-less perfunctory final ritornello.) In this case, what follows the cadenza is the big surprise: rather than ending with fortissimo orchestral statements and flashy virtuosic fireworks, all is suddenly misty and mysterious, vanishing in a whisper. How unlike any concerto that had ever been written! Small wonder that when Beethoven came to write his own piano concerto in C minor soon after hearing the performance in the Augarten, he should reintroduce the piano in a similar way, with his own surprising, quiet culmination, thus overtly signaling his recognition of the grand tradition and his indebtedness to the old master.

— Steven Ledbetter

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Edward Elgar
Symphony No. 1 in A-flat, Opus 55

Edward Elgar was born at Broadheath, near Worcester, England, on 2 June 1857 and died in Worcester on 23 February 1934. The motto theme of the symphony came to Elgar in June 1907, but it was not until December that year, while staying in Rome, that he actually sketched the first movement; working hard in England the following summer, he finished the score on 25 September 1908. The symphony's dedicatee, Hans Richter, conducted the first performance at a Halle concert in Manchester on 3 December that year; four days later he led the London Symphony Orchestra in a performance in London. The work was an immense success and achieved eighty-two performances in England, America, the continent of Europe, and Australia in 1909, including the first Boston Symphony performances, under the direction of Max Fiedler, on 26 and 27 February 1909, scarcely three months after the premiere. The score calls for three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, side drum, two harps, and strings.

Edward Elgar was in almost every respect an outsider: largely self-taught in a day when only strict academic training, preferably including one of the two universities, was considered absolutely essential, Roman Catholic in a country officially Protestant. But most galling was the fact that he was the son of a shopkeeper in a class-ridden society that could never get over looking down its nose at people "in trade." And yet, ironically, it is just those facts, the very things that made him feel ever the outsider, that also allowed him to develop his musical talents as a composer of marked originality.

Elgar spent his formative years in Worcester, where he lived with his family over the Elgar Brothers music shop, where he spent as much time as possible absorbing the scores in stock. Thus he had at hand most of the repertory and was able to pursue his own musical enthusiasms through close attention to the music that attracted him without having his talents dampened by the incredible stodginess of the academic instruction in music at the official schools. This was surely a blessing in disguise, since it forced him to follow his own, original course. Except for violin lessons he had no formal training in music, but already as a child he showed promise of an original talent. At sixteen he left business forever and supported himself as a freelance musician in Worcester, filling various positions as violinist, conductor, and even bassoonist in a wind quintet, as well as teacher of violin.

The most unlikely experience proved to be the most valuable. For five years, from 1879 to 1884, he coached and conducted an "orchestra" made up of staff members of the County Lunatic Asylum in nearby Powick. For this ensemble he composed original music and rescored the classics to include whatever instruments were available from week to week. As the personnel changed, he would reorchestrate the works again and conduct rehearsals of the new orchestrations immediately. Thus he gained a first-hand knowledge of instrumental technique and orchestration such as few composers have ever had. In later years he used to boast that he had never had to reorchestrate a passage after hearing it in performance because it always sounded exactly as he had imagined it would. His unsurpassed ability to balance the overall sonorities and to ring the most delicate and

subtle changes of color on his scores at every moment aroused admiration and respect at once, even from those academics who found his music in other respects beyond their comprehension.

But Elgar remained a purely local celebrity (at a time when success in London defined "importance") until he was forty. During the '90s he experienced severe depressions through his frustration that the musical world failed to acknowledge his own sense that he was a composer with significant things to say. Even when his *Imperial* March, composed for Queen Victoria's jubilee, had been performed with great success in London in 1897, Elgar backed out of a formal luncheon that he had agreed to attend by sending a card on the morning of the event with the note, "You would not wish your board to be disgraced by the presence of a piano-tuner's son and his wife." Widespread recognition came very soon, but Elgar never got over his almost pathological response to the frustration of being snubbed and unrecognized for so long.

The work that brought him sudden and lasting national prominence was *Variations on an Original Theme (Enigma)*, performed in 1899 under Hans Richter. From that point, despite the momentary (though severe) setback of the failure of his oratorio *The Dream of Gerontius* at its premiere, Elgar was at last widely recognized as the long-awaited great and original English composer. Even after *Gerontius* became a success by virtue of performances in Germany, following one of which Richard Strauss had hailed the composer as "the first English progressivist," Elgar held back from the demanding task of composing a symphony, though he had been considering one for several years.

In 1898, even before the first performance of the Variations, Elgar had proposed a commemorative symphony, a kind of English *Eroica*, on the subject of General

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Gordon, who had died in the massacre at Khartoum in 1885. In 1899 he confessed that he was "making a shot at it," but sketches produced over the next five years either came to naught or were, in the end, used for his Second Symphony. The first real hint of the A-flat symphony comes from the summer of 1907, when Elgar's wife noted in her diary for 27 June that Elgar had played her a "great, beautiful tune." This was the motto theme of the symphony, the stately march that opens the proceedings and recurs in various guises throughout. The first movement was largely composed during the Elgars' visit to Rome from December 1907 to May 1908. Back in Hereford for the summer, he worked hard on the remainder of the score, relaxing between bouts of composition by playing with chemicals in "the Ark," an outbuilding fitted up as a laboratory. The results were usually chancy, being based largely on random mixtures of chemicals rather than on planning for any particular purpose. Like a small boy with a chemistry set, he delighted in concoctions that either exploded or stank.

Elgar completed the score on 25 September, dedicating it to Hans Richter, whom he called (on the title page) "true artist and true friend." The premiere on 3 December, under Richter's direction, was one of the great triumphs of the composer's life. To Walford Davies, who wrote an analysis to prepare audiences for the premiere, Elgar confided this view of his work: "There is no programme beyond a wide experience of human life with a great charity (love) and a *massive* hope in the future."

He sent an arrangement of the score as a gift to his old friend August Jaeger, now mortally ill, who responded with a letter calling the slow movement of the new work "not only one of the very greatest slow movements since Beethoven, but I consider it *worthy of that master.* How original, how *pure,* noble, etc. . . . It's the greatest thing you have done." Jaeger was taken to the London performance, after which he wrote a letter to a friend who had been unable to attend, with a description of the kind of enthusiasm the new work engendered:

> How I wish you had been there. I never in all my experience saw the like. The Hall was *packed;* any amount of musicians. . . . The atmosphere was electric. . . . After the first movement E.E. was called out; again, several



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> times, after the third, and then came the great moment. After that superb Coda (Finale) the audience seemed to rise at E. when he appeared. I *never* heard such frantic applause after any novelty nor such shouting. Five times he had to appear before they were pacified. People stood up and even *on* their seats to get a view . . .

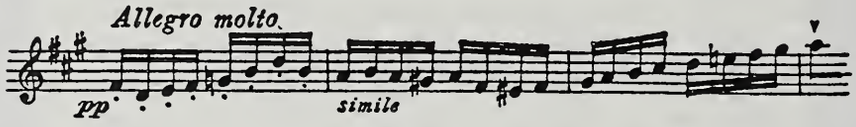
Even before the advent of broadcasting to help spread the fame of a new work rapidly, the Elgar First achieved an extraordinary record of performances almost at once. The hundredth performance took place only a little more than a year after the premiere, and by then it had been heard in Manchester, Vienna, Bonn, Leipzig, St. Petersburg, and Sidney, as well as several cities in America and seventeen times in London. When he began the first rehearsal with the orchestra for the first London performance, Richter had said, "Gentlemen, let us now rehearse the greatest symphony of modern times, *and not only in this country!*" The reaction among musicians throughout the country was extraordinary. One who put it into words years later was critic Neville Cardus, a youth of nineteen in Manchester at the time of the premiere:

> Those of us who were students were excited to hear at last an English composer addressing us in a spacious way, speaking a language which was European and not provincial. No English symphony existed then, at least not big enough to make a show of comparison with a symphony by Beethoven or Brahms and go in the programme of a concert side by side with the acknowledged masterpieces, and not be dwarfed at once into insignificance. . . . I cannot hope, at this time of day, to describe the pride taken in Elgar by young English students of that far-away epoch.
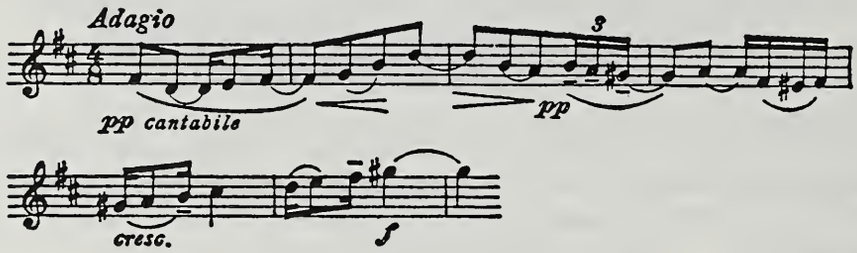
The first movement begins, after two introductory drumrolls, with a solemn march of noble simplicity, accompanied by a staccato stalking bass line. The march theme recurs many times, at least in part, during the symphony, and suggestions of the march (especially the first three notes, *mi re do*, or hints of the stalking bass line) occur even more frequently. Nothing could be more clearly or solidly in A-flat, the home key of the symphony, but this is in fact a misleading impression, because Elgar is preparing a tense and powerful contrast with the first Allegro, which is in D minor—the farthest key possible from the tonic! Elgar has thus turned normal symphonic practice inside-out. Instead of presenting the slower introduction as a means of gradually clarifying the tonality from doubt to certainty (which is marked by the arrival of the main Allegro theme), he begins in calm confidence which is drastically eroded once the movement gets underway. The remainder is a continuing struggle between many diverse musical ideas (presented with Elgar's usual prodigality) and tonalities in a discourse that is made still more complex by the composer's tendency to elaborate his material at each restatement. The exposition functions for all the world as if the movement were in D minor (with its secondary theme in F major), as if the opening motto had never been heard. A brief reference to the motto in muted horns leads into the extended development, which deals with the most energetic thematic ideas. The recapitulation begins with the Allegro theme again in D minor, but the ensuing material comes round to A-flat, once again posing explicitly the question of these two very distant keys. The motto sneaks in (by way of the rear stands of strings) to introduce the coda, which builds to a powerful climax, but then dies away in a final magical phrase that encompasses both D minor and A-flat major before closing on the latter.

The second and third movements are played without pause, a sustained F-sharp in the strings serving as a link between them. So different in character

are they that it is hard to realize by ear alone that the principal thematic idea of each movement consists of precisely the same notes! Elgar himself pointed this out in a letter he wrote to Walford Davies, who was preparing an essay on the music for the first performance: "The opening figure in the 2nd movement is used in many ways and finally dies down through triplet form, quavers [eighth-notes], then crotchets [quarter-notes] and finally becomes the theme of the Adagio." The bustling *perpetuo moto* of the scherzo



turns into a theme of lavish lyricism through being augmented (played in longer note values) and reharmonized in D major instead of F-sharp minor,



but the pitches involved are absolutely identical, even though no two themes could sound more sharply differentiated! The scherzo of the second movement is just a shade demonic, with brassy marches intruding into the rushing strings, though there is an episode of lighter, more lyrical character featuring flutes and solo violin. After the last return of the fast string passage, the main theme begins to go through the transformations described in Elgar's letter, slowing down to end on the long-held F-sharp.

This, in turn, leads to one of the most magically expressive slow movements in all of music, with melodic flourishes blossoming out on all sides. The delicacy of the scoring is unsurpassed even in Elgar. At the very end we hear something that just *might* be a delicate hint of the motto theme (at least it starts *mi re*, but the expected *do* appears an octave higher, giving the melody an entirely different physiognomy). Jaeger, in his appreciative letter to Elgar, noted that at this passage, "We are brought near Heaven." This new, heavenly theme is the last thing we hear at the end of the movement.

The finale returns to the fundamental argument between the tonalities that contended in the first movement. Following the delicate D major conclusion of the Adagio, tense, hushed tremolos introduce a sombre funeral march theme in D minor. The last stands of violins and violas vainly attempt to introduce the motto theme in the same key, but in spite of several efforts, the motto is temporarily routed by a vigorous new Allegro. The funeral march theme recurs, now fortissimo in the full orchestra, and it undergoes an even more surprising change when the persistent last stands of strings try to bring back the motto theme in a minor key. Now the funeral march presents itself in a sustained legato that reveals an unexpected affinity with the motto. Following a recapitulation of the Allegro material, the sombre character of the march is reiterated and Elgar brings back echoes of earlier themes in a coda that culminates in the most grandiose

possible affirmation in a statement of the motto once again firmly established in the home key.

For a time Elgar's symphony was played almost to excess, but then, especially in the years following World War II, it rather fell from the repertory, especially outside of England. The ripe plumpness of Elgar's orchestral sound, his obvious connections with the "pomp and circumstance" of Edwardian England, with the last glories of the Empire before the horrors of the Great War, have sometimes in recent years caused listeners or performers to feel that he was passé, that we could never return to the simple unthinking patriotic fervor that many people found in Elgar's work once the character of the twentieth century became apparent. All that has started to change in recent years. Elgar's music is becoming recognized again not only as the superbly sonorous creation of a bygone day but also as the intensely personal outpouring of a man whose character and psychology had little in common with the unthinking "glories" that so soon turned to brutalities. The emotional spectrum of Elgar's music encompasses doubt as well as confidence, anger as well as joy, humor as well as sobriety. Just as Mahler's music has come into its own in recent years, we have begun to find a new Elgar, a composer whose preoccupations are strikingly akin to our own. And in doing so, we can perhaps find consolation in the powerful final pages of this symphony, which affirm those values that the composer summed up as "a great charity (love) and a *massive* hope in the future."

—S.L.



The Tanglewood Music Center is maintained by the Boston Symphony Orchestra to offer advanced training in music to young professional musicians. The Orchestra underwrites the cost of operating the Music Center with generous help from donors to the Annual Fellowship Program and with the sustaining support of income from the following permanent endowment funds:

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Tanglewood Music Center

Jan DeGaetani

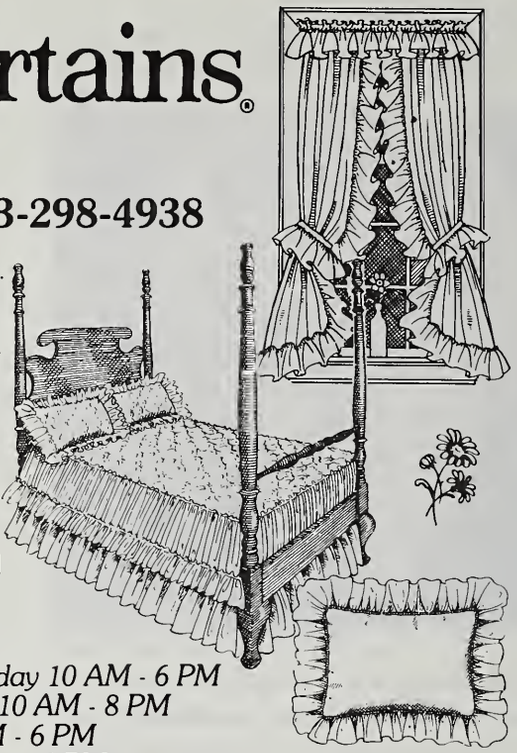


Mezzo-soprano Jan DeGaetani is at home in the vocal literature of many eras, from early music through art song and Lieder of the nineteenth and early twentieth centuries to new works written for her by leading composers of our time. In her annual tours through the United States and abroad, Ms. DeGaetani appears in recital, chamber music, oratorio, opera, and with many of the world's major symphony orchestras, including the Boston Symphony, Philadelphia Orchestra, Chicago Symphony, Los Angeles Philharmonic, New York Philharmonic, San Francisco Symphony, the BBC Symphony Orchestra, the Concertgebouw Orchestra of Amsterdam, and the Berlin Philharmonic. Her many recordings of thirteenth- to twentieth-century repertory have won universal praise and numerous awards. With pianist Gilbert Kalish, Jan DeGaetani has recorded songs by Schubert, Schumann, Brahms, Foster, Wolf, Debussy, Chausson, Mussorgsky, Tchaikovsky, Ives, Rachmaninoff, Ravel, and Schoenberg. Two of her albums were singled out by *High Fidelity* magazine as among the best in the history of long-playing records.

Born in Ohio, Jan DeGaetani is a graduate of the Juilliard School, where she studied with Sergius Kagen; she is now professor of voice at the Eastman School of Music and artist-in-residence at the Aspen Music Festival. Ms. DeGaetani won early recognition as an outstanding performer of the music of this century and, in a profound and continuing commitment, has presented and recorded a brilliant succession of works by contemporary composers on both sides of the Atlantic—Elliott Carter, Peter Maxwell Davies, George Crumb, Jacob Druckman, William Schuman, Harrison Birtwistle, George Rochberg, and Richard Wernick, to name but a few. Since her first Boston Symphony appearances, for Ravel's *L'Enfant et les sortilèges* in October 1974, Ms. DeGaetani has also performed music of Berlioz, Beethoven, Dvořák, Mendelssohn, and Bach with the orchestra. She appears frequently with the Boston Symphony Chamber Players, and she rejoins the orchestra in Symphony Hall next February for Mahler's Symphony No. 3 under the direction of Seiji Ozawa.

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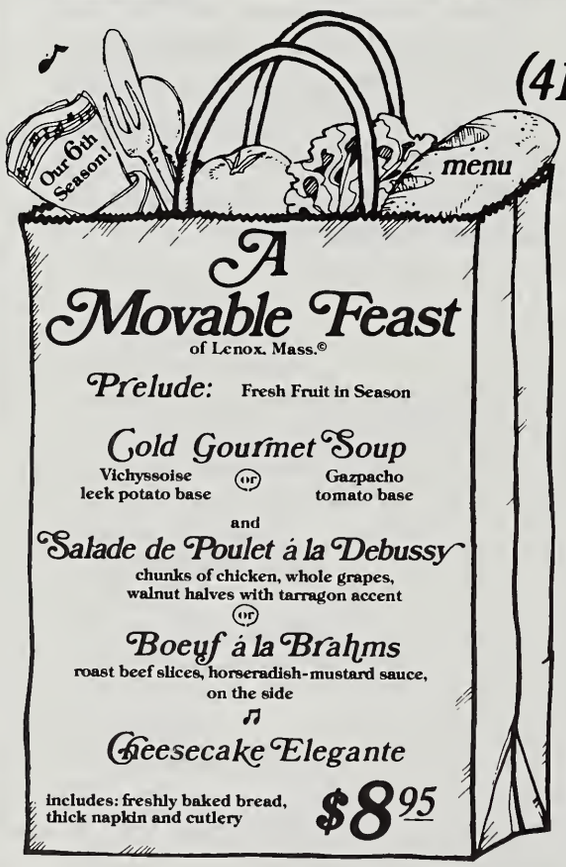
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Gilbert Kalish



Pianist Gilbert Kalish has been internationally acclaimed for his presentation of piano literature spanning the eighteenth century to the present, including new works commissioned and premiered by him. His concert appearances throughout Europe, Asia, New Zealand, and Australia, as well as in the United States, and his many recordings have established him as a major voice in American music. Born in New York and a graduate of Columbia University, Mr. Kalish studied piano with Leonard Shure, Isabelle Vengerova, and Julius Hereford. Pianist for the Boston Symphony Chamber Players since 1969 and for the Contemporary Chamber Ensemble since its inception in 1960, he appears also as guest artist with such renowned ensembles as the Juilliard, Concord, and Tokyo string quartets, the New York Woodwind Quintet, and the Chamber Music Society of Lincoln Center. Mr. Kalish performs widely with the distinguished mezzo-soprano Jan DeGaetani, an artistic collaboration that began as early as 1960, when both singer and pianist were at the threshold of their respective careers.

Mr. Kalish is Head of Chamber Music and Keyboard Activities at the Tanglewood Music Center and Professor of Piano at the State University of New York at Stony Brook. He gives frequent master classes in conjunction with his recitals at leading American universities, and he is active as a panelist and juror for a number of prestigious piano competitions, among them the Rockefeller Foundation's International American Music Competition, the Naumburg Competition, and the Pro Musicis Competition. With a repertory ranging from Haydn, Schubert, and Brahms through Schoenberg, Ives, Carter, and Crumb, Mr. Kalish's discography of some seventy recordings includes literature for solo piano, songs and Lieder, music for violin and piano, and diverse chamber works. He may be heard on the Arabesque, Bridge, Columbia, CRI, Deutsche Grammophon, Desto, Folkways, New World, and Nonesuch labels. Mr. Kalish has appeared as soloist with the Boston Symphony Orchestra in music of Liszt, Luciano Berio, and Elliott Carter.



André Previn



André Previn was named music director of the Los Angeles Philharmonic in April 1984 and will assume the post for the 1985-86 season. He will be the ninth conductor to head that orchestra in its sixty-five-year history, succeeding Carlo Maria Giulini. Mr. Previn has a distinguished international reputation, having won acclaim as music director of three major orchestras—the Houston Symphony (1967-69), the London Symphony (1968-1979), and the Pittsburgh Symphony (1976-1985)—and as a guest conductor of the important orchestras in Boston, Chicago, Los Angeles, New York, and Philadelphia, as well as in Amsterdam, Berlin, Copenhagen, Paris, Prague, Rome, and Vienna. Mr. Previn's achievements are not limited to the podium, but extend also to his activities as a pianist, composer, and television personality.

André Previn moved as a child from Berlin to California, where he studied composition with Joseph Achron and Mario Castelnuovo-Tedesco, and conducting with Pierre Monteux. He began to earn his living as a teenager, working in Hollywood film studios as a conductor, arranger, and composer. His outstanding achievements in film include four Academy Awards. It was during this period that a personal and musical relationship developed with violinist Joseph Szigeti which was in large part responsible for what has become an abiding enthusiasm for chamber music. In 1960, Mr. Previn began to concentrate his efforts on a symphonic conducting career. His musical and technical strengths were quickly recognized, and his rise to the front rank of major conductors is one of the most impressive success stories in the world of music. Mr. Previn assumed the post of music director of the Pittsburgh Symphony in August 1976, succeeding William Steinberg. His notable success in Pittsburgh has been apparent in the orchestra's heightened stature gained through recordings, tours, and the PBS television series "Previn and the Pittsburgh," which earned Mr. Previn two Emmy Award nominations. Prior to his television series with the Pittsburgh Symphony, Mr. Previn had established a wide reputation in that medium in Britain, where he won a large following for his many and varied series of musical programs on BBC television.

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Mr. Previn's records number more than 150 major works and albums currently available. His extensive catalogue includes recordings with the London Symphony, the Vienna Philharmonic, the Chicago and Pittsburgh symphonies, and the Philadelphia Orchestra. André Previn is also a recognized composer. His works include a cello concerto, a guitar concerto, two quintets for winds and brass, a song cycle for British mezzo-soprano Dame Janet Baker, two suites of piano preludes commissioned and performed by Vladimir Ashkenazy, a music drama called *Every Good Boy Deserves Favour,* on which he collaborated with playwright Tom Stoppard, a piano concerto also for Vladimir Ashkenazy, and three orchestral works commissioned by the Pittsburgh Symphony, the Vienna Philharmonic, and the Philadelphia Orchestra. Mr. Previn has been a frequent guest conductor with the Boston Symphony Orchestra since his first Tanglewood appearances in 1977, returning most recently for four programs in 1983.

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Horacio Gutiérrez



Horacio Gutiérrez made his professional debut in 1970 with Zubin Mehta and the Los Angeles Philharmonic, immediately after winning the Silver Medal of the Tchaikovsky Competition in Moscow. In the ensuing years, his artistry has been internationally acclaimed as a result of his collaborations with such eminent conductors as Lorin Maazel, Zubin Mehta, André Previn, Seiji Ozawa, Kurt Masur, and Charles Dutoit. Performances with the major orchestras of London, Paris, Geneva, Amsterdam, Munich, and the Berlin Philharmonic, as well as with the orchestras of Cleveland, Los Angeles, New York, Pittsburgh, Philadelphia, Boston, San Francisco, Chicago, Montreal, Toronto, Detroit, and Washington, D.C., highlight his career. A favorite with New York audiences, Mr. Gutiérrez has given four recitals at Carnegie Hall and numerous concerto performances on the "Great Performers" series at Avery Fisher Hall. During the 1983-84 season, Mr. Gutiérrez appeared in New York at Avery Fisher Hall in recital, at Alice Tully Hall with the Guarneri Quartet, at Carnegie Hall with the San Francisco Symphony and the Orchestre National de France, and at the Metropolitan Museum of Art with the Cleveland

Quartet. His summer festival appearances have included the Mostly Mozart Festival with Gerard Schwarz, Tanglewood with André Previn and Kurt Masur, Caramoor with John Nelson, and the Blossom Festival. Also in 1983-84 his annual recital tour of twenty concerts included New York, Los Angeles, London, Ottawa, and Cologne.

Mr. Gutiérrez's busy 1984-85 season has been highlighted by appearances with the Rotterdam Philharmonic and James Conlon at Carnegie Hall, the Pittsburgh Symphony and Michael Tilson Thomas, the "Y" Chamber Orchestra at New York's 92nd Street YMCA with Gerard Schwarz, and performances with the orchestras of Atlanta, Houston, Denver, Toronto, Vancouver, and the Los Angeles Chamber Orchestra. His month-long American recital tour stretches from New York to Ambassador College in California. Mr. Gutiérrez's European engagements include appearances with the Vienna Symphony, Zurich Tonhalle, L'Orchestre de la Suisse Romande, and recitals in Milan. His releases on Angel/EMI include the Tchaikovsky Concerto No. 1 and the Liszt Concerto No. 1 with André Previn and the London Symphony, the Schumann and Grieg concertos with Klaus Tennstedt and the London Philharmonic, and an all-Liszt solo album including the B minor Sonata. His television performances in Great Britain ("Previn's Music Nights"), the United States ("Previn and the Pittsburgh," 1976 and 1982), and France (1979 and 1980) have been widely acclaimed. Born in Havana, Cuba, Horacio Gutiérrez appeared as guest soloist with the Havana Symphony Orchestra at the age of eleven. He moved to Los Angeles with his family in 1962, and in 1967 he became an American citizen. Since his first Boston Symphony appearances in November 1971, Mr. Gutiérrez has performed music of Rachmaninoff, Prokofiev, Tchaikovsky, Brahms, and Beethoven with the orchestra. His most recent appearance was at Tanglewood in July 1983, when he performed the Beethoven Fourth Concerto under the direction of Kurt Masur.



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Saturday, 3 August at 8:30

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BOCCHERINI — Symphony in D minor, Opus 12, No. 4,
The House of the Devil
Andante sostenuto—Allegro assai
Andantino con moto
Andante sostenuto—Allegro assai con moto

VIVALDI — Concerto in C for bassoon, strings, and continuo, RV 477
Allegro
Largo
Allegro
SHERMAN WALT

TELEMANN — Concerto in E-flat for two horns, strings, and continuo
Maestoso
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NOTES

Luigi Boccherini
Symphony in D minor, Opus 12, No. 4, *The House of the Devil*

Ridolfo Luigi Boccherini was born in Lucca, Italy, on 19 February 1743 and died in Madrid on 28 May 1805. He composed the six symphonies that make up his Opus 12 in 1771; they were published five years later. The score calls for two oboes, two horns, and strings (with violins, violas, and cellos each divided into two parts).

Luigi Boccherini's life virtually dictated that he would devote himself largely to the composition of chamber music. He was a distinguished cellist from an artistic family in Lucca (his brother Giovan Gastone was a poet, dancer, and librettist of Haydn's oratorio *Il ritorno di Tobia*, and his sister Maria Ester became a distinguished ballerina in Vienna). Already at the age of fourteen he found his playing much admired in the Imperial court at Vienna, to which he and his father (a cellist and double bass player) had been summoned. During his early years as a virtuoso, he naturally composed cello concertos to display his own abilities (the so-called Boccherini B-flat cello concerto that used to be performed frequently was actually a regrettable hodgepodge assembled by one Grützmacher from three different Boccherini works, with the editor's own additions to the original harmony).

Boccherini spent several years in Paris, then the center of up-to-date music in Europe. But the period of his life that was most stable and secure came when he settled in Madrid in 1769; he soon entered the service of the Infante Don Luis, younger brother of Charles III, who insisted that Boccherini compose only for him (though he did allow him to publish his music, unlike Haydn's Esterházy patrons, who preferred for many years to keep all of that composer's works as their private property). During these years in the household service of the Spanish royal family, Boccherini composed mostly string quartets and quintets



1985 Festival of Contemporary Music at Tanglewood

Thursday, 1 August—Wednesday, 7 August 1985

Thursday, 1 August, 8:30 p.m.: Theatre-Concert Hall
Concord String Quartet
Concert including works by Jacob Druckman and Dimitri Shostakovich

Friday, 2 August, 7 p.m.: Shed
Weekend Prelude with Jan DeGaetani, mezzo-soprano, and Gilbert Kalish, piano
Program including songs by Charles Ives

Saturday, 3 August, 2:00 p.m.: Theatre-Concert Hall
Fellows of the Tanglewood Music Center
Works by Leon Kirchner, John Thow, John Lennon*, and Alban Berg

Sunday, 4 August, 10 a.m.: Theatre-Concert Hall
Fellows of the Tanglewood Music Center
Songs on texts of Emily Dickinson by George Perle, Fred Lerdahl*†, Leon Kirchner, and Aaron Copland

Sunday, 4 August, 8:30 p.m.: Theatre-Concert Hall
Fellows of the Tanglewood Music Center
Works by Jo Kondo, Sheree Clement*†, Stefan Wolpe, David Lang*, and György Ligeti

Monday, 5 August, 8:30 p.m.: Theatre-Concert Hall
Fellows of the Tanglewood Music Center
Tanglewood Music Center Orchestra
Kent Nagano, conductor
Works by Pierre Boulez, György Kurtág, and John Adams

Tuesday, 6 August, 8:30 p.m.: Theatre-Concert Hall
Boston Symphony Chamber Players
Jan DeGaetani, mezzo-soprano
Gilbert Kalish, piano
Works by Leon Kirchner, George Crumb*, and Robin Holloway

Wednesday, 7 August, 8:30 p.m.: Theatre-Concert Hall
Tanglewood Music Center Orchestra
Leon Kirchner, conductor
Works by Leon Kirchner, David Del Tredici*, and Roger Sessions

*Margaret Lee Crofts Fellow
†first performance

All events except the Concord String Quartet on 1 August, the Weekend Prelude on 2 August, and the Boston Symphony Chamber Players on 6 August, all of which require Tanglewood Festival tickets available at the Tanglewood box office, are free to Friends of Music at Tanglewood and open to the public for a $5 contribution at the Main Gate ($6 on 7 August).

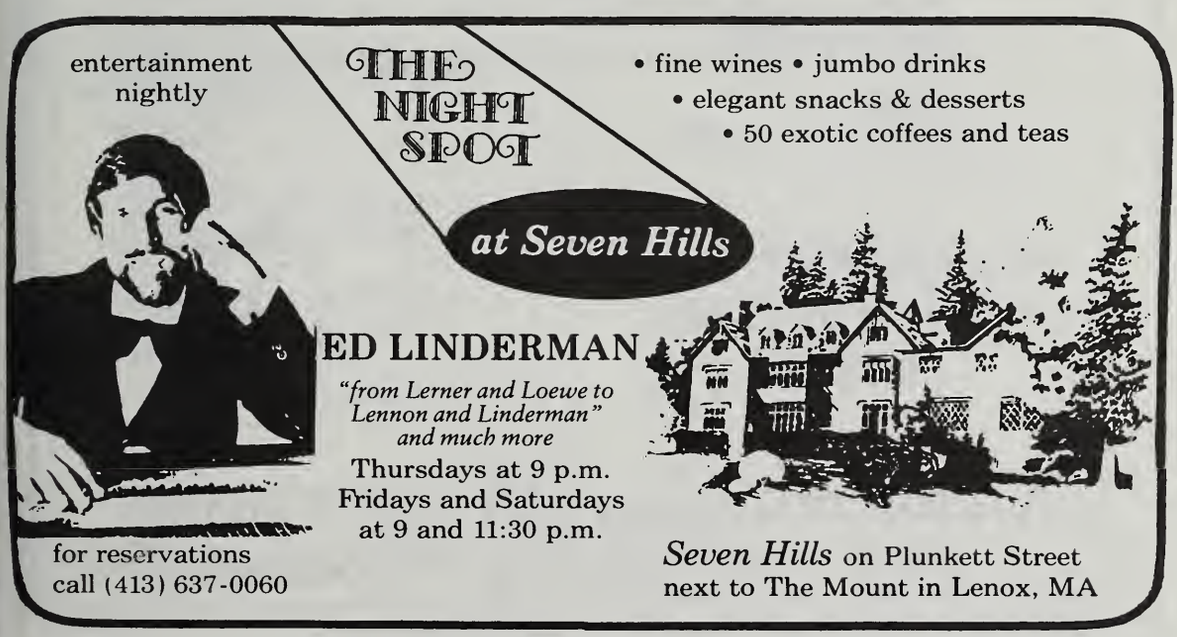
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(he eventually composed about 100 of each, and more than 100 of other types of chamber music).

He also published eighteen symphonies and composed at least eight more that remained in manuscript. Six of his symphonies were composed (according to the composer's own catalogue of his works) in 1771, early in his Madrid period, and they were published in Paris five years later. Boccherini called them his Opus 12, though the Parisian publisher blithely disregarded this fact and issued them, for reasons best known to himself, as Opus 16. The original manuscript remained in the hands of Boccherini's descendants in Spain, but it was destroyed during the Spanish civil war of 1936.

Eighteenth-century copies of this D minor symphony do remain, however, identified by the curious title *"Della casa del diavolo"* (*"From the devil's house"*). This nickname (whether or not it was given by Boccherini himself is unclear) seems to refer to the finale of the symphony, which is a parody of music from Gluck's ballet *Don Juan* (Gluck himself reused this music for the "Dance of the Furies" in his opera *Orfeo ed Euridice*). Since the "stone guest" that comes to take Don Juan (or Don Giovanni, as we know him from Mozart) is the emissary of Hell, he indeed comes "from the devil's house"—hence, we assume, the nickname. Boccherini derived the material for his first-movement Allegro from a violin sonata (Opus 5, No. 4) of 1768 that had been especially popular in Paris. A curious and unusual feature of the symphony is the fact that both the first and last movements begin with the same slow introduction—an example of a concern for cyclic form that appears elsewhere in Boccherini's work as well.

—Steven Ledbetter





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Antonio Vivaldi
Concerto in C for bassoon, strings, and continuo, RV 477

Antonio Vivaldi was born in Venice on 4 March 1678 and died in Vienna in July (buried 28 July) 1741. His C major bassoon concerto calls for an orchestra of strings and continuo. The continuo harpsichordist is Mark Kroll.

"Il prete rosso," "the red priest," as Vivaldi was called after the color of hair that apparently ran in his family, may not have invented the ritornello form of the Baroque concerto, but he certainly established it as the basic approach to concerto composition in nearly 500 works, the most famous of which were spread by print and performance all over Europe, influencing composers for the better part of the eighteenth century. From about 1703 to 1718 Vivaldi worked as violin teacher and later concert director at the Pio Ospedale della Pietà, a charitable orphanage for girls run by the government of Venice. It was designed to get the girls off the public rolls by educating them and making them suitable marriage partners. One of the most useful elements in a girl's education was musical talent, through which she might attract a spouse or become independent as a professional musician. It was for the remarkably talented girls in this institution that Vivaldi composed most of his sonatas and concertos.

Vivaldi's voluminous output includes no fewer than thirty-nine concertos for bassoon, fourteen of them in C major! Naturally, in such circumstances, musical



scholars are kept hopping trying to straighten out which is which. Vivaldi's output of concertos is so massive (220 violin concertos alone, of which 95 are in C major or A minor) that many attempts at cataloguing them have proven inadequate. The concertos may be referred to by the totally outdated "R. numbers" of Mario Rinaldi's incomplete catalogue, by the "F. numbers" of Antonio Fanna, designed for the publication of Vivaldi's works, or by the much more accurate "P. numbers" of French scholar Marc Pincherle. The newest catalogue, and the one that appears likely to survive because it includes Vivaldi's vocal music as well as his instrumental music, has been put together by the Danish scholar Peter Ryom, whose "RV numbers" (for "*Ryom-Verzeichnis*") have become the standard way to refer to Vivaldi's works.

The present concerto (RV 477) makes great technical demands on the soloist in the way of breath control, repeated leaps from one register to another, and lyric flow. As is characteristic of most of Vivaldi's concertos, the three-movement genre is laid out in the sequence fast-slow-fast, with the outer movements built on an orchestral ritornello that returns in various keys to anchor the freer flow of the virtuosic solo part.

—S.L.



Georg Philipp Telemann
Concerto in E-flat for two horns, strings, and continuo

Georg Philipp Telemann was born in Magdeburg, Germany, on 14 March 1681 and died in Hamburg on 25 June 1767. The date of composition of the E-flat concerto for two horns is unknown, but Telemann published it in 1733 in the third part of his "Musique de Table." The score calls for two solo instruments identified as "tromba selvatica," strings, and continuo. The continuo harpsichordist is Mark Kroll.

The most prolific composer of a prolific age, Telemann turned out in his long life a quantity of music so large as almost to defy cataloguing. Even The New Grove Dictionary, which provides elaborate complete work lists for such prolific composers as Haydn, Handel, and J.S. Bach, gives up in the face of Telemann's enormous *oeuvre* by simply summarizing more than a thousand church cantatas, forty-six Passion settings, nearly forty secular cantatas, nearly twenty operas, nearly ninety concertos for from one to four solo instruments, and so on and so on. Whole categories of his work have not even been mentioned here. Clearly Telemann wrote easily and fluently. He was the complete professional, able to turn out two church cantatas a week for his post in Hamburg (J.S. Bach only wrote one cantata a week, and then only for about three years). To top it all off, Telemann himself engraved the plates for most of his music that was published during his lifetime!

One such published work—counting as a single opus in its composer's eyes, though it contained eighteen complete compositions—was the *Musique de Table*, published in three sections, the last of them in 1733. The title emphasized that this was music intended for "background listening"—entertainment in the homes of wealthy patrons, who had their own private musical ensemble to play during dinner parties. The concerto to be performed here calls for two solo instruments with the unusual name *"tromba selvatica,"* which would be literally translated as "forest trumpet." Actually Telemann is writing for the French horn, an instrument once used for hunting calls in the forest before it made its way (in slightly improved form) into the orchestra. Since the horn is actually a close relative of the trumpet and was first used for signals during the hunt, the name "forest trumpet" turns out to be not quite so bizarre as it might at first appear. Moreover, when the horn first made its way into the orchestra, composers wrote for it mostly in the difficult upper end of its range, the same brilliant high range the trumpet players specialized in. Certainly most of the first orchestral horn players (in the early eighteenth century) were trumpeters who simply played the second instrument as well. Only much later did musicians specialize on one or the other.

Telemann's concerto is typical of his work in that it aims to provide charm, variety, color, and melodic directness without undue complications. His music is not notably virtuosic (a feature of most concertos that he disliked), but it allows plenty of opportunity for spirited and lively playing, providing pleasure to performer and listener alike.

—S.L.

Louis Spohr
Symphony No. 7 in C, Opus 121, *The Earthly and Divine in Human Life*

Louis Spohr was born in Brunswick, Germany, on 5 April 1784 and died in Kassel on 22 October 1859. He composed his Seventh Symphony in 1841. The score calls for two orchestras, the first consisting of single flute, oboe, clarinet, and bassoon, two horns, and strings, the second of two flutes, one oboe, two clarinets, one bassoon, two horns, two trumpets, three trombones, timpani, and strings.

Louis Spohr is almost forgotten today. Few of his works are recorded (with the exception of his large chamber works, especially the Nonet and Octet), and fewer are heard in live performances. Yet he was, in his day, among the most significant composers in the early romantic movement, especially for his innovative violin concertos and his German operas, which, in some respects, anticipated Wagner by as much as twenty years.

Spohr was noted as a virtuoso on the violin and eventually composed some fifteen violin concertos for his own use (as well as double concertos for harp and violin to play with his wife, the harpist Dorette Scheidler). Early in his career he spent two years as director of the orchestra at the Theater-an-der-Wien in Vienna, where he became friendly with Beethoven and composed his most popular chamber works, the Nonet and Octet, as well as his first important opera, *Faust*. Though Spohr admired much about Beethoven's music, his own was far less overtly dramatic. His early symphonies were surely inspired by Beethoven, but

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though they were abstract works in a late classical or early romantic style, they avoided the kind of dramatic internal contrasts that made Beethoven's symphonies so powerful. Spohr recognized that his own style was more contemplative, less aggressive, concerned with shapeliness and grace, though with careful attention to the treatment of the individual instruments.

In 1822 Spohr settled down in a long-sought permanent post, as Kapellmeister in Kassel. There he conducted performances in the opera house, becoming one of the first conductors to adopt the use of the baton for greater precision of beat. He also worked to win social improvements for his musicians (the orchestra of fifty-five players was a large one for the day), including salary support for their dependents. His operas after *Faust* made increasing use of a kind of *leitmotive* system that was to be developed in such detail by Wagner, and his greatest success, *Jessonda* (1823), was the first German opera to be set to music throughout, entirely eliminating spoken dialogue (such as had been used in Mozart's *Magic Flute*, Beethoven's *Fidelio*, and Weber's *Freischütz*).

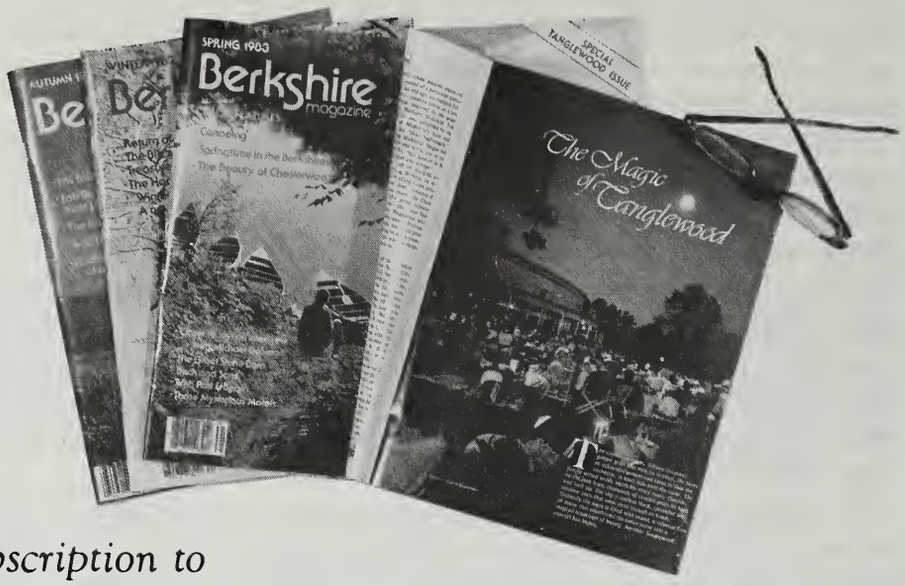
He was also an enthusiastic composer of oratorios, in response to a growing interest in community choral ensembles that aimed at performing works of some difficulty and on a high moral plane. The exemplar was, of course, Handel's *Messiah*, though from 1830 on Spohr was also active in the revival of Bach's music, which played such an important role in the romantic era's increasing sense of musical history. Spohr's own oratorios, once widely performed, now virtually forgotten, included *The Last Judgment* (1812), *Last Things* (1825-26), *The Saviour's Final Hours* (1834), and *The Fall of Babylon* (1839-40).

Spohr's later symphonies were almost all programmatic in some way, beginning with the once popular No. 4, *Die Weihe der Töne* (*"The Consecration of Sound"*) (1832). His Sixth Symphony, with the curious title *"Historical Symphony in the Style and Taste of Four Different Periods"* (1840), attempted to proceed chronologically in style up to the "modern" period, with which Spohr had little sympathy. It met with violent criticism for what was regarded as a misplaced satire of musical modernity.

The Seventh Symphony, in C major, bears the mouth-filling title *"Irdisches und Göttliches im Menschenleben"* (literally, *"The Earthly and Divine in Human Life,"* though it is sometimes identified by the more practical phrase *"The Ages of Man"*). Its layout for two orchestras, one of which is almost lacking brass instruments while the other has the normal mid-nineteenth century complement plus timpani, suggests that the sound of the two orchestras was intended by Spohr to suggest the two aspects of his title. The element of program music is primitive compared to the brilliance already achieved by Berlioz, for example, in his *Symphonie fantastique*. But the three movements explicitly hint at three "ages"—childhood, adolescence or early adulthood, and ripe maturity—in Spohr's programmatic titles, which can be translated "The World of Childhood" (*"Kinderwelt"*), "Time of Passions" (*"Zeit der Leidenschaften"*), and "The Ultimate Victory of the Divine" (*"Endlicher Sieg des Göttliches"*).

—S.L.

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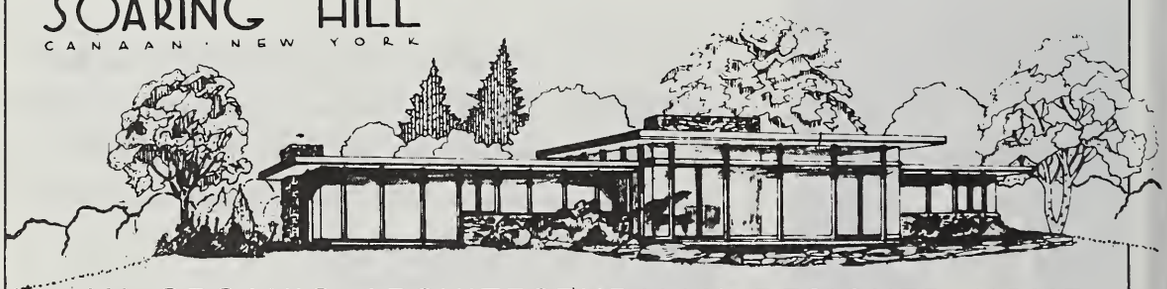
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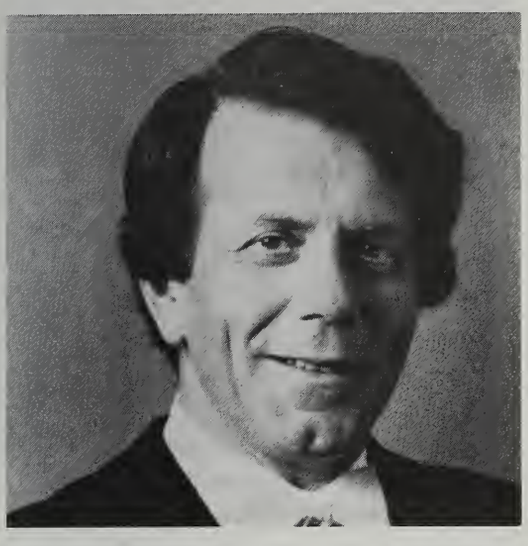
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Raymond Leppard



Conductor Raymond Leppard's summer festival schedule this year includes a reengagement with the Boston Symphony Orchestra at Tanglewood in addition to appearances at the Mostly Mozart festivals at New York's Lincoln Center and the Kennedy Center in Washington, D.C. Recently honored with the title of Commander of the British Empire, Raymond Leppard returned to London during the 1984-85 season for several conducting engagements, including a televised concert at Westminster Abbey in celebration of the three-hundredth anniversary of the birth of Handel for the British Broadcasting Corporation. He has led most of the important orchestras in the United States and Canada, and he was recently appointed principal guest conductor of the Saint Louis Symphony. The British-born conductor's musical career encompasses conducting and keyboard virtuosity, composition, and musical research. His years as a Cambridge Don afforded him the opportunity to explore music of the seventeenth and eighteenth centuries, resulting in full realizations of several little-known Monteverdi and Cavalli operas. It was with his own performing edition of Cavalli's *L'egisto* that Leppard made his American debut as an opera conductor in Santa Fe, while San Francisco first saw him leading his realization of Monteverdi's *L'incoronazione di Poppea*. During the 1978-79 season he led the Metropolitan Opera's premiere performances of *Billy Budd*, repeating the work the following season both in New York and on the Met's national tour. Mr. Leppard's engagements during recent months have included his fourth appearance with the New York Philharmonic, two appearances at Carnegie Hall—one conducting a concert version of Handel's *Ariodante* and the other conducting the American Symphony Orchestra—a tour with the Chicago Symphony Orchestra, and performances with the Israel Philharmonic. Festival appearances have included Wolf Trap, the Hollywood Bowl, and Europe's Edinburgh, Glyndebourne, Vienna, and Aix-en-Provence festivals.

Among Leppard's recordings for CBS Masterworks, his latest project is a re-



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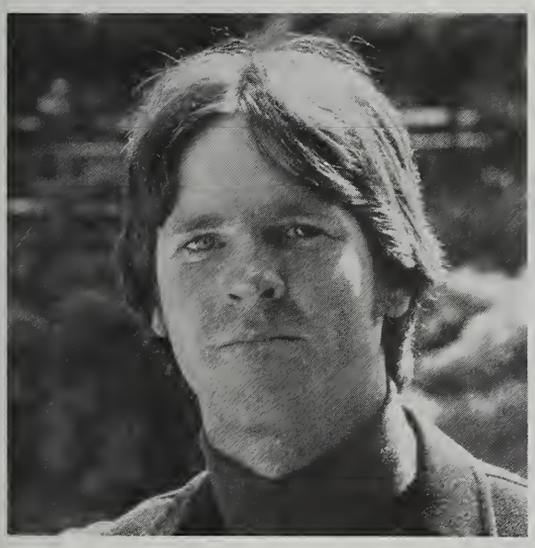
cording of works for trumpet and orchestra with soloist Wynton Marsalis and the English Chamber Orchestra. Recent recordings include Bach's *St. Matthew* Passion for EMI and Gluck's *Orfeo ed Euridice* for Erato. His catalogue of works recorded with the English Chamber Orchestra for Philips ranges from Purcell to the music of Dvořák, Mendelssohn, Grieg, and Elgar. His album of Handel arias and the *Lucretia* Cantata with Dame Janet Baker was awarded three international prizes: the Deutsche Schallplattenpreis, a Grand Prix National du Disque Lyrique, and a Priz Mondial du Disque. Raymond Leppard was presented the Edison Prize by the Dutch recording industry for recordings with the English Chamber Orchestra of Handel's orchestral works, and he is a recipient of the Audio Award of the Year presented by *Hi-Fi News* and *Record Review*. Mr. Leppard made his Boston Symphony Orchestra debut in January 1978 leading a program of music by J.S., W.F., C.P.E., and J.C. Bach, and he appeared with the orchestra for an all-Bach program at Tanglewood in July 1979. This past February he led the orchestra in performances of Handel's *Acis and Galatea*, commemorating the three-hundredth anniversary of the composer's birth.

Sherman Walt



Sherman Walt, principal bassoon of the Boston Symphony Orchestra and a member of the Boston Symphony Chamber Players, studied music at the University of Minnesota under the sponsorship of Dimitri Mitropoulos, and at the Curtis Institute, where his teachers included Ferdinand Del Negro and Marcel Tabuteau. Before joining the Boston Symphony in 1952, he was principal bassoon of the Chicago Symphony. Formerly professor of music at Boston University, Mr. Walt now teaches at the New England Conservatory of Music in Boston and the Tanglewood Music Center. He has recorded the Mozart Bassoon Concerto with Seiji Ozawa and the Boston Symphony Orchestra for Deutsche Grammophon.

Richard Sebring



Richard Sebring was recently appointed associate principal horn of the Boston Symphony Orchestra and principal horn of the Boston Pops. A graduate of the University of Washington and an alumnus of the Tanglewood Music Center, Mr. Sebring joined the Boston Symphony Orchestra in the fall of 1981. He has been principal horn with the Opera Company of Boston and the Concert Opera Orchestra of Boston. His past experience also includes playing horn with the Pro Arte Chamber Orchestra of Boston and the Boston Ballet Company.

Daniel Katzen



Daniel Katzen is second horn of the Boston Symphony Orchestra. A faculty member at the Boston University School for the Arts and the New England Conservatory of Music, Mr. Katzen was previously fourth horn with the San Diego Symphony, second horn with the Grant Park Symphony in Chicago, and second horn with the Phoenix Symphony. He has also been an extra player with the Chicago Symphony, the Rochester Philharmonic, and with orchestras in Europe and Israel. Born in Rochester, New York, Mr. Katzen began playing the piano at age two and the cello at age nine. Two years later he took up the horn at the Eastman School of Music Preparatory Department with Milan Yancich. After graduating with honors, Mr. Katzen attended the Indiana University School of Music, where his teachers were Michael Holtzel and Philip Farkas. The course of study included a year at the Salzburg Mozarteum. After earning his bachelor of music degree and graduating with distinction, he did post-graduate work at Northwestern University, where he studied with Dale Clevenger. Mr. Katzen joined the Boston Symphony Orchestra in 1979.

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NOTES

Maurice Ravel
Le Tombeau de Couperin

Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on 7 March 1875 and died in Paris on 28 December 1937. He composed Le Tombeau de Couperin *as a suite in six movements for piano solo between 1914 and 1917; he orchestrated four of these movements in 1919. The orchestral suite was first performed in Paris on 28 February 1920, Rhené-Baton conducting. The score calls for a modest orchestra consisting of two flutes, oboe, two clarinets, two bassoons, two horns, trumpet, harp, and strings.*

During the sixteenth and seventeenth centuries, French poets frequently wrote short poems—or assembled collections of such poems—commemorating the death of a notable person. Such poems were called *tombeaux* ("tombstones"). Usually the deceased person to be so honored was of the high nobility, though occasionally the death of a great poet, like Ronsard, might generate an outpouring of literary tributes. During the seventeenth century the *tombeau* tradition was adopted by French composers, who wrote their works most frequently for solo lute or solo harpsichord, usually in the form of a slow, stately dance movement. A group of French composers in the late nineteenth and early twentieth centuries, concerned with recapturing some of the history of the French musical tradition, began reusing the neo-classical dance forms in their compositions. Ravel was the first to reuse the term *tombeau* in his tribute to his great predecessor François Couperin (1668-1733), whose music shares with Ravel's own a characteristic concern for grace, elegance, and decoration.

The original piano-solo version of *Le Tombeau de Couperin* occupied Ravel some three years, on and off, during the devastating course of World War I, which was personally shattering to him. The piano work was a *tombeau* not only to the Baroque composer Couperin but also to deceased friends—each of the six movements was dedicated to a victim of the war. The piano version contained the following sections: Prélude, Fugue, Forlane, Rigaudon, Menuet, and Toccata. When Ravel decided to orchestrate the work in 1919, he omitted the Fugue and Toccata entirely, and reversed the positions of the Menuet and Rigaudon.

The music of Ravel's *Tombeau* is not really an evocation of Couperin's own style—not even in a very extended way. Ravel simply hoped to pay tribute to the entire French musical tradition (then evidently under attack—culturally as well as militarily—from Germany). In its orchestral guise, the *Prélude,* with its running sixteenth-note figurations, makes extended demands on the articulation and breath-control of the woodwind players, especially the oboist. The *Forlane* is fetchingly graceful, delicate, and highly polished. (Oddly enough, given Ravel's evident intention of commemorating French music, the forlane is an old dance from Italy, not France!) Ravel was evidently especially fond of the *Menuet,* which was the last music to be seen on his music rack when he died in 1937. And the *Rigaudon,* with its brassy outbursts, brings the *Tombeau* to a cheerful and lively conclusion.

—Steven Ledbetter


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Felix Mendelssohn-Bartholdy
Violin Concerto in E minor, Opus 64

Jakob Ludwig Felix Mendelssohn was born in Hamburg on 3 February 1809 and died in Leipzig on 4 November 1847. He planned a violin concerto as early as 1838, but it was not until 1844 that he settled down to serious work on it; the finished score is dated 16 September 1844. The first performance took place in Leipzig under Niels Gade's direction, with Ferdinand David as the soloist. The first performance in the United States took place in New York on 24 November 1849, when Joseph Burke was the soloist with the Philharmonic Society under Theodor Eisfeld. The concerto is scored for solo violin with an orchestra consisting of flutes, oboes, clarinets, bassoons, horns, and trumpets all in pairs, timpani, and strings.

Ferdinand David (1810-73) was one of the most distinguished German violinists and teachers of his day. When the twenty-seven-year-old Mendelssohn became director of the Gewandhaus concerts in Leipzig in 1936, he had David, just a year his junior, appointed to the position of concertmaster. Relations were always very cordial between composer and violinist, and their warmth was marked in a letter that Mendelssohn wrote to David on 30 July 1838, in which he commented, "I'd like to write a violin concerto for you next winter; one in E minor sticks in my head, the beginning of which will not leave me in peace."

But having said as much, Mendelssohn was not in a hurry to complete the work. He sketched and drafted portions of it in at least two distinct stages over a period of years, and his correspondence with David is sometimes filled with discussions of specific detailed points of technique, and sometimes with the violinist's urgent plea that he finish the piece at last. By July 1839 Mendelssohn was able to write David reiterating his plan of writing a concerto and commented that he needed only "a few days in a good mood" in order to bring him something of the sort. Yet Mendelssohn didn't find those few days for several years—not until he decided to shake off the wearying appointment at the court of Frederick William IV in Berlin. So it wasn't until July 1844 that he was able to work seriously on the concerto; on 2 September he reported to David that he

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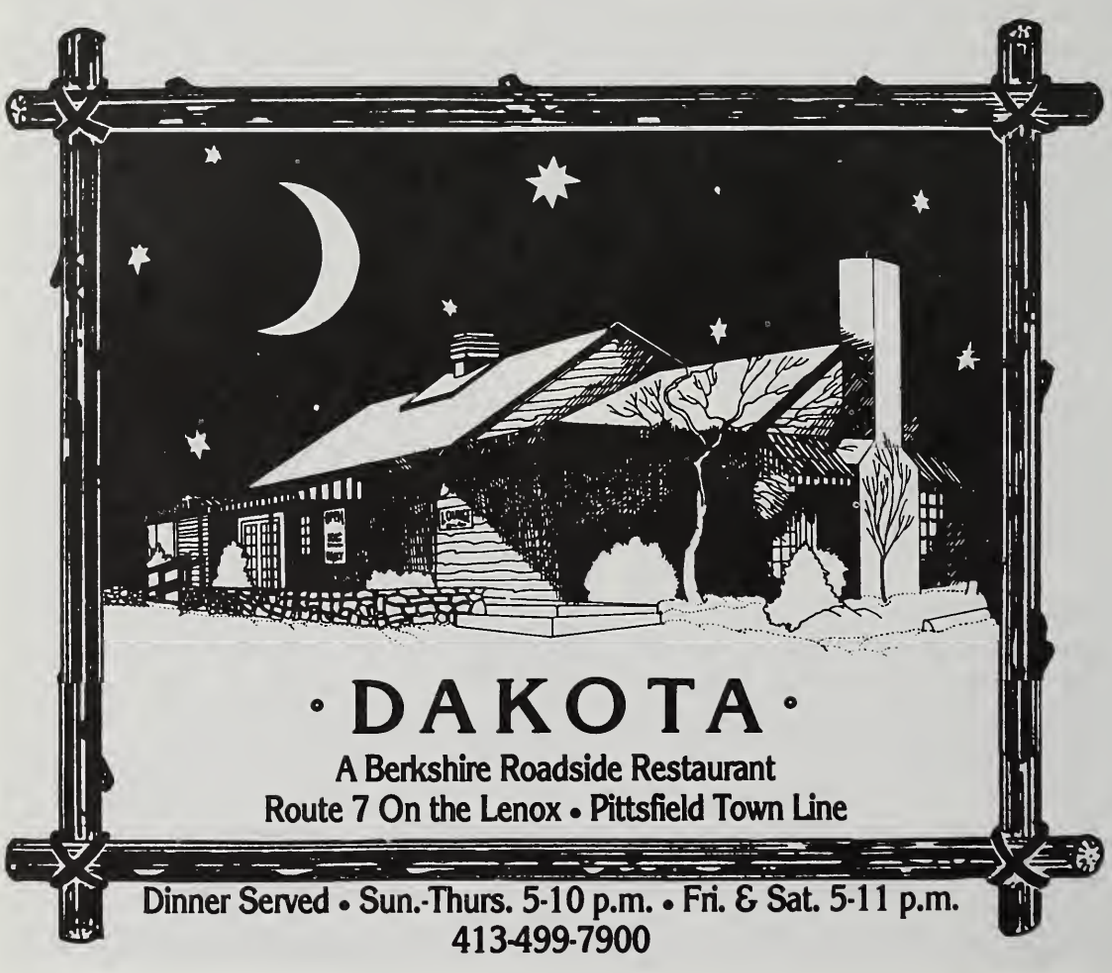


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would bring some new things for him. Two weeks later the concerto was finished.

David was Mendelssohn's adviser on matters of technical detail regarding the solo part; he must have motivated the composer's decision to avoid sheer virtuoso difficulty for its own sake. In fact, David claimed that it was these suggestions of his, which made the concerto so playable, that led to the work's subsequent popularity. It is no accident that Mendelssohn's concerto remains the earliest Romantic violin concerto that most students learn.

At the same time it is, quite simply, one of the most original and one of the most attractive concertos ever written. The originality comes from the new ways Mendelssohn found to solve old formal problems of the concerto. Ever since Antonio Vivaldi had set his seal on the Baroque concerto by composing over five hundred examples, certain features had been passed on from one generation and one composer to another. Elements that worked in the Baroque style became anachronistic a century later. First of all, the traditional concerto built its first movement on a formal pattern that alternated statements by the full orchestra (ritornellos) with sections featuring the soloist. It was an effective device when the ritornellos were short summaries of the musical material and functioned like the pillars of a bridge to anchor the free flight of the soloist. Even in the time of Mozart, the ritornello principle worked, despite the greater length of the concerto, because Mozart, at least, was able to dramatize the opposition between the solo and the orchestra, to make the soloist a musical personality, carefully balanced against the full ensemble. But the increasingly elaborate form, now



related to sonata form, meant that the orchestral ritornello was getting longer and longer. Instead of waiting perhaps a minute or two to hear the soloist, the audience had to wait five minutes or more. Proportions seemed skewed. In his last two piano concertos, Beethoven tried to change that somewhat by introducing the soloist and establishing his personality at the outset, and then proceeding with the normal full orchestral ritornello. Mendelssohn takes the much more radical step of dispensing with the tutti ritornello entirely, fusing the opening statement of orchestra and soloist into a single exposition. This was part of his design from the very beginning. Even the earliest sketch of the first movement shows the two measures of orchestral "curtain" before the soloist introduces the principal theme.

The other problem of concerto form that Mendelssohn attacked in a new way was that of the cadenza. Normally, just before the end of the movement, the orchestra pauses on a chord that is the traditional signal for the soloist to take off on his own. Theoretically only two chords are necessary after this point for the movement to end (though in practice there is usually a somewhat longer coda). But everything comes to a standstill (as far as the composer's work is concerned) while we admire the sheer virtuosity of the soloist, despite the fact that the cadenza might be outrageously out of style with the rest of the piece or that it may be so long and elaborate as to submerge entirely the composition it is attached to. The problem is not perhaps quite so serious when the composer himself provides the cadenza, because it is then at least in an appropriate style. But the absurdity of coming right up to the end of the movement and suddenly putting everything on hold is unchanged. Mendelssohn's solution is simple and logical—and utterly unique. He writes his own cadenza for the first movement, but instead of making it an afterthought, he places it in the heart of the movement, allowing the soloist the chance to complete the development and inaugurate the recapitulation! No other cadenza has ever played so central a role in the structure of a concerto.

Finally, Mendelssohn was an innovator with his concertos by choosing to link all the movements into one another without a break, a pattern that had been found earlier in such atypical works as Weber's *Konzertstück* for piano and or-

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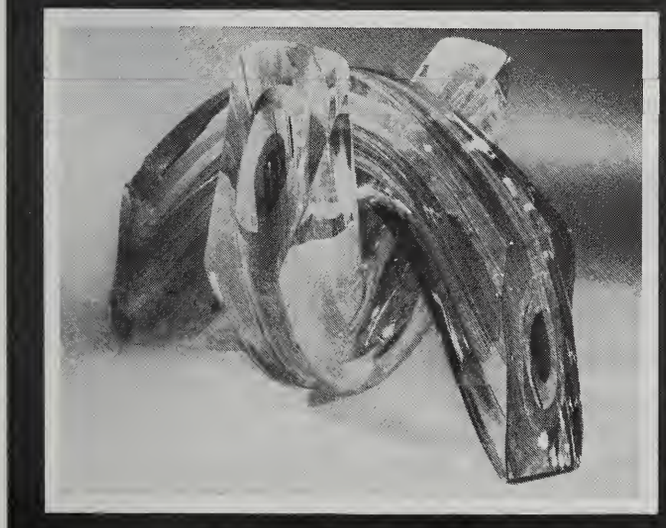
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chestra, but never in a work having the temerity to call itself a concerto. Yet we can't imagine the Liszt concertos and many others without this change.

The smooth discourse of the first movement, the way Mendelssohn picks up short motives from the principal theme to punctuate extensions, requires no highlighting. But it is worth pointing out one of the loveliest touches of orchestration at the arrival of the second theme, which is the relative major key of G. Just before the new key is reached, the solo violin soars up to high C and then floats gently downward to its very lowest note, on the open G-string, as the clarinets and flutes sing the tranquil new melody. Mendelssohn's lovely touch here is to use the solo instrument—and a violin at that, which we usually consider as belonging to the treble range—to supply the *bass* note, the sustained G, under the first phrase; it is an inversion of our normal expectations, and it works beautifully.

When the first movement comes to its vigorous conclusion, the first bassoon fails to cut off with the rest of the orchestra, but holds his note into what would normally be silence. The obvious intention here is to forestall intrusive applause after the first movement; Mendelssohn gradually came to believe that the various movements of a large work should be performed with as little pause as possible between them, and this was one way to do it (though it must be admitted that the sustained bassoon note has not always prevented overeager audiences from breaking out in clapping). A few measures of modulation lead naturally to C major and the lyrical second movement, the character of which darkens only with the appearance of trumpets and timpani, seconded by string tremolos, in the middle section. Once again at the end of the movement there is only the briefest possible break; then the soloist and orchestral strings play a brief transition that allows a return to the key of E (this time in the major mode) for the lively finale, one of those brilliantly light and fleet-footed examples of "fairy music" that Mendelssohn made so uniquely his own.

—S. L.



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Joseph Haydn
Symphony No. 102 in B-flat

Franz Joseph Haydn was born in Rohrau, Lower Austria, on 31 March 1732 and died in Vienna on 31 May 1809. He wrote the Symphony No. 102 in 1794 and led the first performance at the King's Theatre, London, on 2 February 1795. Haydn symphonies began to be played in America in the 1780s and 1790s, in Boston as early as 1792; they were, however, seldom clearly identified, and it is impossible in most instances to establish early performance dates with any precision. The present symphony was on the first pair of concerts the Boston Symphony ever gave: the dates were 21 and 22 October 1881, and Georg Henschel conducted. The score calls for two each of flutes, oboes, bassoons, horns, and trumpets, with timpani and strings.

The story is familiar—the death of the aged Prince Nicholas Esterházy in 1790, the disbanding by his son of most of his musical household, the pension granted to the fifty-eight-year-old Haydn (then just about to complete three decades of service to the family) and the continuance of his Kapellmeister title as a sinecure, the composer's delight in his new-found liberty, his removal to Vienna, the appearance one December morning of a stranger who announced, "I am Salomon from London and I have come to fetch you."

Johann Peter Salomon, born 1745 in Bonn, an admirer of Haydn since the 1770s, had settled in London in 1781 and was active and successful there as a violinist and impresario. He happened to be on the continent when he heard of Esterházy's death and he lost no time in setting out for Vienna, where he made Haydn a splendid offer—£1,000 for an opera, six symphonies, and some miscellaneous pieces, plus a £200 guarantee for a benefit concert. That story, too, is a familiar one—the farewell from Mozart at which both shed tears, the rough crossing from Calais to Dover ("But I fought it all off and came ashore without—excuse me—actually being sick," he wrote to his friend Marianne von Genzinger), the stunning success of the London concerts and the symphonies (nos. 93-98) he wrote for them, the honorary degree from Oxford, the gentle love affair with Mrs. Rebecca Schroeter, the news of Mozart's death, the return to Vienna in July 1792. There, an ungifted, unrigorous teacher, he briefly gave lessons to the twenty-one-year-old Beethoven, an unhappy encounter. Mozart was gone and so was Frau von Genzinger, almost as young. Haydn's marriage and his now fourteen-year-old affair with the singer Luigia Polzelli were as wretched and draining as ever. He was happy, therefore, to accept Salomon's invitation to return to London, and on 19 January 1794 he set out once more for a stay of a year and a half. For Salomon he produced three more symphonies (nos. 99-101) and another three (nos. 102-104) for a series of concerts organized by the violinist and composer Giovanni Battista Viotti. For other occasions he wrote piano sonatas, trios, and songs to English texts. Though Viotti's concerts were less well organized and less well attended than Salomon's, the three symphonies presented at them enjoyed immediate and immense success at concerts in February, March, and April 1795. At the premiere of this one, during the finale, a chandelier fell in the middle of the auditorium, but no one was hurt as the audience had all rushed forward to get as close a look as they could at Haydn, who was conducting from the keyboard. The symphony was at once dubbed *The Miracle*, a title later mistakenly transferred to No. 96. An encore of the finale was demanded and granted,

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but not only because of the chandelier: encores even of two movements were not uncommon at those Haydn premieres in London.

The first sound is a B-flat five octaves deep—unmeasured but long, and presumably to be followed by a little breath. Violins and violas continue with a slow phrase of elegiac cast. That phrase, speeded up and with all pathos removed, propels the Vivace into being, while a unison, always with a silence on either side, constantly disrupts the flow of the movement. Not only is the ornate melody of the Adagio of exceptional eloquence, the sheer sound of the movement is the most remarkable Haydn ever imagined: trumpets and drums are muted, a solo cello injects its gently penetrating timbre into the middle of the texture, and just before the end, the two trumpets contribute a sound so extraordinary that it still tends to frighten conductors, many of whom remove it. This movement, by the way, is a transcription of a piano trio written in London a little earlier. A forceful minuet is spelled by a gentler Trio. The finale is one of Haydn's quickest and funniest, the double upbeat to the theme being designed for wonderful "so when is it going to come back?" games. But the drama and the harmonic surprises of the first two movements insist on not being forgotten. If Beethoven didn't get much out of his lessons with Haydn, he learned plenty from his scores.

— Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

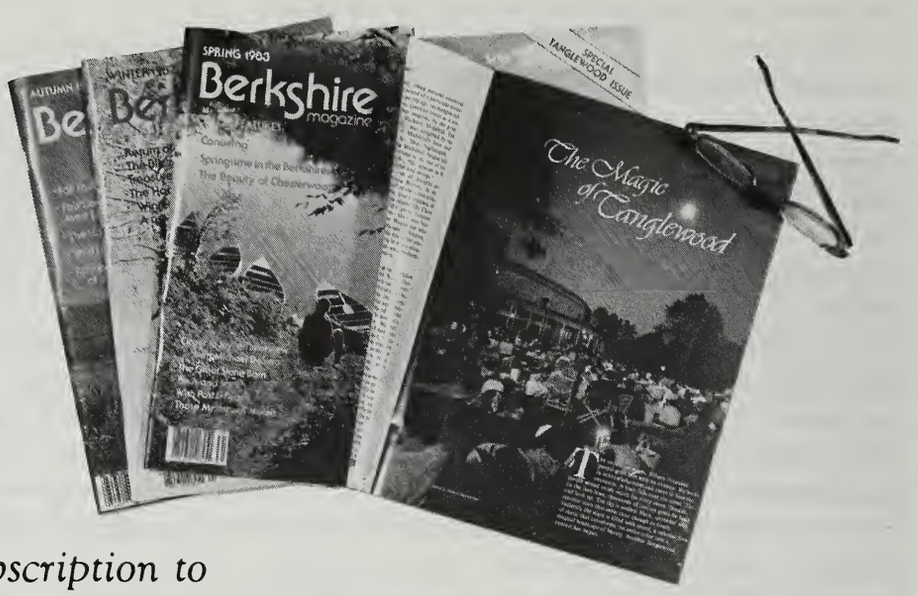
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André Previn



André Previn was named music director of the Los Angeles Philharmonic in April 1984 and will assume the post for the 1985-86 season. He will be the ninth conductor to head that orchestra in its sixty-five-year history, succeeding Carlo Maria Giulini. Mr. Previn has a distinguished international reputation, having won acclaim as music director of three major orchestras—the Houston Symphony (1967-69), the London Symphony (1968-79), and the Pittsburgh Symphony (1976-85)—and as a guest conductor of the important orchestras in Boston, Chicago, Los Angeles, New York, and Philadelphia, as well as Amsterdam, Berlin, Copenhagen, Paris, Prague, Rome, and Vienna. Mr. Previn's achievements are not limited to the podium, but extend also to his activities as a pianist, composer, and television personality.

André Previn moved as a child from Berlin to California, where he studied composition with Joseph Achron and Mario Castelnuovo-Tedesco, and conducting with Pierre Monteux. He began to earn his living as a teenager, working in Hollywood film studios as a conductor, arranger, and composer. His outstanding achievements in film include four Academy Awards. It was during this period that a personal and musical relationship developed with violinist Joseph Szigeti which was in large part responsible for what has become an abiding enthusiasm for chamber music. In 1960, Mr. Previn began to concentrate his efforts on a symphonic conducting career. His musical and technical strengths were quickly recognized, and his rise to the front rank of major conductors is one of the most impressive success stories in the world of music. Mr. Previn assumed the post of music director of the Pittsburgh Symphony in August 1976, succeeding William Steinberg. His notable success in Pittsburgh has been apparent in the orchestra's heightened stature gained through recordings, tours, and the PBS television series "Previn and the Pittsburgh," which earned Mr. Previn two Emmy Award nominations. Prior to his television series with the Pittsburgh Symphony, Mr. Previn had established a



wide reputation in that medium in Britain, where he won a large following for his many and varied series of musical programs on BBC television.

Mr. Previn's records number more than 150 major works and albums currently available. His extensive catalogue includes recordings with the London Symphony, the Vienna Philharmonic, the Chicago and Pittsburgh symphonies, and the Philadelphia Orchestra. André Previn is also a recognized composer. His works include a cello concerto, a guitar concerto, two quintets for winds and brass, a song cycle for British mezzo-soprano Dame Janet Baker, two suites of piano preludes commissioned and performed by Vladimir Ashkenazy, a music drama called *Every Good Boy Deserves Favour*, on which he collaborated with playwright Tom Stoppard, a piano concerto also for Vladimir Ashkenazy, and three orchestral works commissioned by the Pittsburgh Symphony, the Vienna Philharmonic, and the Philadelphia Orchestra. Mr. Previn has been a frequent guest conductor with the Boston Symphony Orchestra since his first Tanglewood appearances in 1977, returning most recently for four programs in 1983.



Nigel Kennedy



Nigel Kennedy is considered one of the foremost young violinists in Great Britain today and was recently chosen by the BBC as the subject of a five-year documentary on the development of a soloist, a program culminating with his debut at London's Festival Hall with the Philharmonia Orchestra, Riccardo Muti conducting, in 1977. Since that time, Mr. Kennedy has appeared with all the major British orchestras under such conductors as Vladimir Ashkenazy, Antal Dorati, Sir Alexander Gibson, Yehudi Menuhin, Sir John Pritchard, and Simon Rattle. He has also appeared at the important festivals in Great Britain and at many others elsewhere in Europe, including performances at Stresa and Lucerne with the Philharmonia conducted by Vladimir Ashkenazy, as well as appearances at Gstaad (Austria), Berlin, and at Lockenhaus (Austria) with noted Russian violinist Gidon Kremer. Mr. Kennedy made his debut with the Berlin Philharmonic in 1980; performances in Germany and Spain, and tours to the Soviet Union, Australia, New Zealand, and the Far East highlighted his 1984-85 season. He is participating this summer in a tour of major festivals in the United States with the London Symphony Orchestra, and already set for the fall of 1985 are his debut appearances with the orchestras of Denver, Minnesota, and Montreal, all with their respective music directors on the podium, along with recital appearances coast to coast.

Nigel Kennedy has been hailed by the international press as a leading proponent of the violin works of Elgar and Walton, and he recently recorded the Elgar Sonata for Chandos records and the Elgar Concerto with the London Philharmonic under Vernon Hadley for EMI/Eminence, as well as Massenet's *"Meditation"* from the opera *Thaïs* with the National Philharmonic Orchestra and Richard Bonynge for London/Decca. Also well-known in the world of jazz, Mr. Kennedy has his own instrumental group and has joined the distinguished jazz violinist Stephane Grapelli for concerts around the world, including performances at Carnegie Hall in New York City and in Edinburgh, Scotland. A former Fellow of the Tanglewood Music Center, Mr. Kennedy makes his first appearance with the Boston Symphony Orchestra this weekend at Tanglewood.

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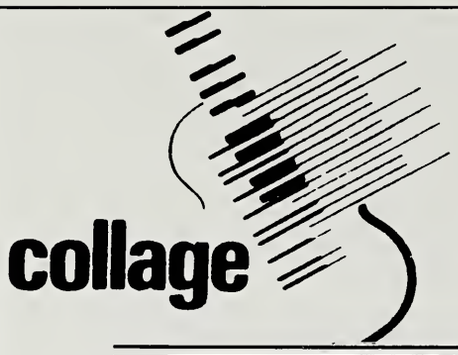
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John Harbison

The Tanglewood Music Center is maintained for advanced study in music and sponsored by the Boston Symphony Orchestra

Seiji Ozawa, *Music Director*
Thomas W. Morris, *General Manager*

The 1985 Festival of Contemporary Music is supported by a grant from the Exxon Corporation, from the National Endowment for the Arts, and with funds from the generous and loyal Friends of Music at Tanglewood.

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SHERRILL MILNES • LEONTYNE PRICE •
SHIRLEY VERRETT • BURT BACHARACH •
JACOB DRUCKMAN • DAVID DEL TREDICI •

What do these names have in common, along with hundreds of musicians who perform in America's major symphony orchestras?

All are distinguished alumni of a unique program founded in 1940 as the fulfillment of Serge Koussevitzky's vision of the ideal musical community. Today, the Tanglewood Music Center continues to be the nation's preeminent academy for advanced musical study and performance. Maintained and financed by the Boston Symphony Orchestra, the Tanglewood Music Center offers exceptional young instrumentalists, singers, composers, and conductors a comprehensive and exhilarating eight-week program of musical training, under the direction of the world's greatest concert artists.



Tanglewood Music Center

Since admission to the TMC is based solely on musical ability rather than the ability to pay, the Center operates each year at a substantial loss to the BSO. We need your support. Please contribute to the Tanglewood Music Center. When you do, you contribute to the future of music itself.

Please make checks payable to the Tanglewood Music Center and mail to the Friends Office, Tanglewood, Lenox, MA 01240. For further information, please contact Joyce Serwitz in the Friends Office at Tanglewood, or call (413) 637-1600.

Contemporary Music at Tanglewood

Welcome to the 1985 Festival of Contemporary Music at Tanglewood! The role of new music in the activities of the Tanglewood Music Center has been vital from the earliest days, when it bore its original name, the Berkshire Music Center, under the direction of Aaron Copland. Copland's own generosity toward other composers and the enthusiasm of Serge Koussevitzky, the prime mover of the Music Center, guaranteed that new music should be encouraged in every way, through creation and performance. The tradition deepened during the long tenure of Gunther Schuller as principal architect of each summer's Festival, with the enlightened patronage for many years of Paul Fromm. The 1985 Festival continues that legacy.

Each year the Festival of Contemporary Music at Tanglewood serves several important functions:

—it contributes to the educational program of the Tanglewood Music Center by giving every TMC Fellow the opportunity of learning and performing several recently composed works, often bringing them face-to-face with a brand-new composition for the first time in their lives. This is crucial for the future of our musical life: only such striving with the music of today can assure the continued vitality of the great creations of the past.

—it provides a forum in which audiences can hear, in a reasonably compact way, a substantial number of recent works in many different styles and genres.

—it offers composers the opportunity to hear their own work and the work of their colleagues and especially to meet with the musicians who perform it, to everyone's mutual benefit.

The 1985 Festival continues those aims. As always, the repertory contains a blend of older classics, recent works, and brand-new compositions receiving first performances, providing a conspectus of the new music of our century, allowing performers and listeners to experience the continuing traditions of the new in twentieth-century music—to encounter the shock of novelty, and the equal shock of realizing that what was once novel is now welcome and familiar.

Each year the particular "stew" is assembled from a careful consideration of major composers' anniversaries, available new works by young composers, and a desire to include a wide range of styles and techniques, with specific genres determined in part by the performers available.

As in the past, there is no attempt to represent in any given Festival all the kinds of music being written today; our composers are simply too imaginative and varied to allow any circumscribed program to be inclusive. But the goal throughout is for diversity and quality.

The 1985 program includes a tribute to one of the most influential of twentieth century composers, whose centennial is celebrated this year, Alban Berg; another tribute to a recently departed American master, Roger Sessions, whose death this spring wrote the final cadence to a career uniquely fruitful and uniquely influential; several performances of music by senior composers of our generation—Aaron Copland, Pierre Boulez, George Crumb, Jacob Druckman, György Ligeti, George Perle, and this summer's Composer-in-Residence, Leon Kirchner; and a larger number of pieces by many talented composers of the younger generation, whose work may sometimes bewilder in its stylistic variety

Ioel Librizzi, *Berkshire Eagle*



Shown here in August 1976 are, clockwise from left, Tanglewood Music Center Fellowship composers Robert Beaser and Michael Kowalski, George Crumb's son David (who would be a member of the Boston University Young Artists Program in 1978), composer George Crumb, and a beaming Mrs. Margaret Lee Crofts.

Margaret Lee Crofts Fellows, 1947-1985

William Albright
Bruno Amato
Simon Bainbridge
Giselle Barreau
Robert Beaser
Robert Bernat
W. Hayes Biggs
Marilyn Bliss
Martin Boykan
Michael Carnes
R. Barney Childs
Sheree Clement
Marc-Antonio Consoli
Conrad Cummings
George Crumb
David Del Tredici
Norman Dinerstein
Charles Dodge
H. Bryan Dority
Alvin Epstein
Eric Ewazen
William Flanagan
Clare Franco
Harry Freedman
Anthony Gilbert
Stefan Grove
Marjorie Hess
Egil Hovland
Charles Israels
Stephen Jaffe
Stephen James
David Koblitz
Karl Korte
Michael Kowalski
David Lang
Eugene Lee
Douglas Leedy
Yinam Leef
James Legg
John Anthony Lennon
Fred Lerdahl
Peter Lewis
Salvatore Martirano
Paul Mefano
Robert Morris
Robert Newall
Marlos Nobre
Lew Norton
Joan Panetti
Russell Peck
Malcolm Peyton
James Primosch
Tibor Pusztai
Thomas Putsche
David Rakowski
Roger Reynolds
Phillip Rhodes
Michael Riesman
Robert Rodriguez
Leonard Rosenmann
Michael Sahl
Donald Scarvada
David Schimmel
Judith Shatin
Bright Sheng
Gordon Sherwood
Ezra Sims
Theodore Snyder
Charles Strouse
Nicholas Thorne
Scott Wheeler
Raymond Wilding-White
Rolv Yttrehus

and novelty. Six of these composers were students at Tanglewood with support through the generosity of Margaret Lee Crofts, whose steady, quiet interest in the continuation of the creative process in music we celebrate this summer.

Terms such as neo-romantic, minimalist, serial, tonal and atonal, twelve-tone, aleatoric, and academic are bandied about freely at festivals like this, often by partisans of one musical style attempting to promote their own music or to denigrate another. But words can never wholly grasp or begin to describe the living flow of a musical composition. Few composers care what labels are attached to their work. All they ask of you is to come with a genuine curiosity, an open mind, and a willingness to grapple with the new and unfamiliar in the pursuit of the fundamental humanity that lies at the core of all creative and re-creative experience.

—Steven Ledbetter
Musicologist and Program Annotator
Boston Symphony Orchestra

MARGARET LEE CROFTS:
An Appreciation

"If you do not play the new, eventually you will not have the old."

—Serge Koussevitzky

Koussevitzky's attitude toward composers and new music made a deep impression on Margaret Lee Crofts, the dear lady to whom we dedicate this year's Festival of Contemporary Music. Following discussions with Koussevitzky and Aaron Copland in 1947 during the fifth session of the Tanglewood Music Center, Mrs. Crofts began her sponsorship of composers at Tanglewood, and she has since sponsored at least two young composers every summer. But she has not been content simply to send in her donation each year and let matters rest there: instead, this remarkable woman has kept a very active and involved interest in the lives and careers of many of the young composers she first met at Tanglewood. She has attended their weddings, and the birthdays and bar mitzvahs of their children; she has given them advice when they asked and sometimes (if she thought it important enough) even when they didn't; she has sent them abroad; she has helped them with residencies at the MacDowell Colony; she has helped them to pay for a recording, a book, the publication of a new work. Above all, she has treated them as she believes composers ought to be treated—as the *really* important people in music.

Mrs. Crofts doesn't go to concerts much anymore (which is not surprising for someone of 92 years!). On her 90th birthday, we at the Music Center presented her with a collection of personal and musical salutations from the composers she has sponsored ("my boys," as she likes to call them, even though some of her favorites have been "girls"). In looking over these birthday greetings recently, she wrote me: "What impressed me was that money wasn't mentioned. Years ago Copland told me, as much as composers need money, encouragement and interest meant more: again I say, a little can do an awful lot." How characteristic is this statement by Margaret Lee Crofts. Modest and self-effacing, her real concern is with the welfare and accomplishments of "her boys," and she has managed to foster an impressive progeny over the years. This summer brings to 73 the number of composers she has sponsored at Tanglewood. We mean to honor her legacy in a modest way in this Festival, but more than that, we mean to honor Mrs. Crofts herself and the principles on which she has based her philanthropy.

—Daniel R. Gustin
Administrative Director
Tanglewood Music Center



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Donal Fox • T. Jackson Geller • Louis Gruenberg • Jimmy Giuffre
Daniel Godfrey • Edmund Haines • George Handy • James Hewitt
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Ellen Taaffe Zwilich • (and also Mozart!)

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Louis Krasner performing the violin concerti of Berg and Schoenberg in his historic performances (1938 and 1954)

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Music for the Underdogs of the Orchestra: featuring works for tuba by Vaughan Williams and Schuller, and for bass quartet by Schuller

Frederick Moyer: Bach and Rachmaninov; Haydn, Brahms and Prokofiev

Robert DiDomenica: Solo Piano Works

New England Ragtime Ensemble: More Scott Joplin Rags

(all records are available at the Tanglewood Music Store)

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167 Dudley Road Newton Centre, MA 02159 (617) 332-6398

1985 Festival of Contemporary Music
Thursday, 1 August at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

Tanglewood Music Center

CONCORD STRING QUARTET
Mark Sokol, violin
Andrew Jennings, violin
John Kochanowski, viola
Norman Fischer, cello

LUDWIG VAN BEETHOVEN (1770-1827)

String Quartet No. 11 in F minor, Opus 95
Allegro con brio
Allegretto ma non troppo
Allegro assai vivace ma serioso—Più Allegro
Larghetto espressivo—Allegretto agitato—Allegro

JACOB DRUCKMAN (b.1928)

String Quartet No. 3 (1981)
I. Variations 1-3; Marcia-ritornello; Scherzo 1; Ritornello
II. Variations 4-6
III. Marcia-ritornello; Scherzo 2; Variations 7-9

INTERMISSION

DMITRY SHOSTAKOVICH (1906-1975)

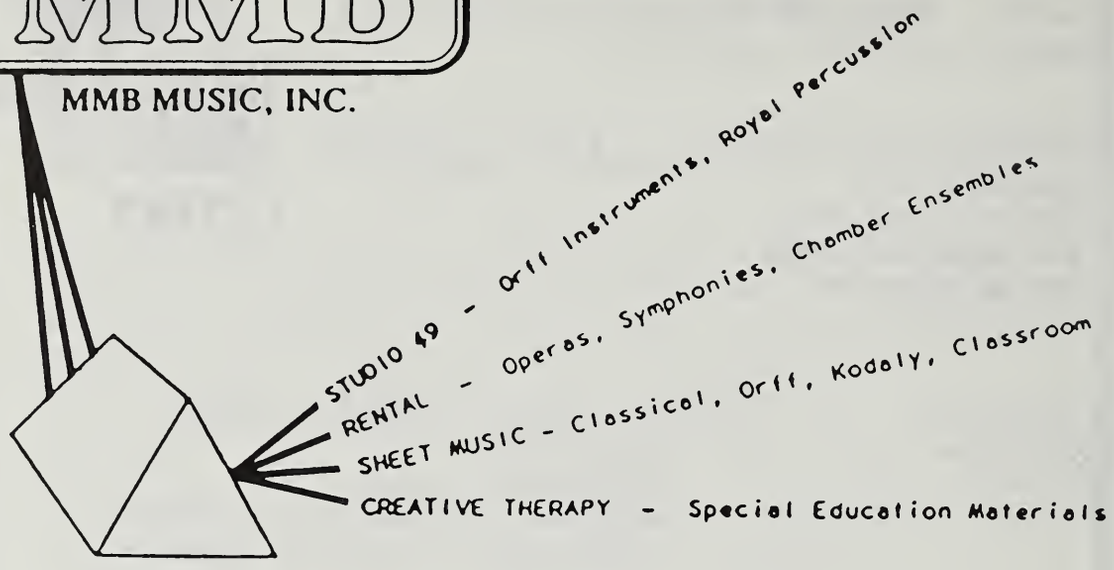
String Quartet No. 13 in B-flat minor, Opus 138 (1978)
Adagio—Doppio movimento—Tempo primo

BEETHOVEN

Grosse Fugue in B-flat, Opus 133

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1985 Festival of Contemporary Music
Saturday, 3 August at 2 p.m.
Theatre-Concert Hall, Tanglewood

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

LEON KIRCHNER
(b.1919)

Fanfare (1974; revised 1985†)

JOHN THOW
(b.1949)

All Hallows (1982), for chamber ensemble
I. Landscape
II. Capriccio
III. Metamorphosis

JAMES ROSS, conductor

JOHN ANTHONY LENNON*
(b.1950)

Voices, for string quartet (1982)

STEVEN MILLER, violin
CLARISSE ATCHERSON, violin
HEATHER BENTLEY, viola
KARL PARENS, cello

INTERMISSION

ALBAN BERG
(1885-1935)

Kammerkonzert for piano and violin with thirteen wind instruments (1925)
I. Thema scherzoso con Variazioni
II. Adagio
III. Rondo ritmico con Introduzione

PETER SERKIN, piano
JOSEPH SILVERSTEIN, violin
LEON KIRCHNER, conductor

*Margaret Lee Crofts Fellow (1979)
†first performance

Baldwin piano

1985 Festival of Contemporary Music
Sunday, 4 August at 10 a.m.
Theatre-Concert Hall, Tanglewood

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

SONGS TO TEXTS OF EMILY DICKINSON

GEORGE PERLE
(b.1915)

from Thirteen Dickinson Songs (1977-78)

I like to see it lap the miles
The heart asks Pleasure–first–
The Wind–tapped like a tired Man–
Under the Light, yet under,

VALIC McGANN, mezzo-soprano
PHILLIP YOUNG, piano

AARON COPLAND
(b.1900)

Twelve Poems of Emily Dickinson (1950)

Nature, the gentlest mother
There came a wind like a bugle
Why do they shut me out of Heaven?
The world feels dusty
Heart, we will forget him
Dear March, come in!
Sleep is supposed to be
When they come back
I felt a funeral in my brain
I've heard an organ talk sometimes
Going to Heaven!
The Chariot

JUDY SCHUBERT, soprano
KENNETH GRIGG, piano

LEON KIRCHNER
(b.1919)

The Twilight Stood (1982)

The Auctioneer
He Scanned It
The Crickets Sang
Partake as Doth the Bee
Much Madness
There Came a Wind

ROBERTA GUMBEL, soprano
DENNIS HELMRICH, piano



Tanglewood
Music
Center

FRED LERDAHL*
(b.1943)

Beyond the Realm of Bird, for soprano and chamber orchestra (1981-84), to texts of Emily Dickinson†

I. A Wind that rose (1981)
II. He Parts Himself—like Leaves (1983)
III. I Saw No Way (1984)

JAYNE WEST, soprano
YEHUDI WYNER, conductor

*Margaret Lee Crofts Fellow (1966)
†first performance

The audience is politely requested to withhold applause until the end of each group of songs.

There will be no intermission.

Baldwin piano

1985 Festival of Contemporary Music
Sunday, 4 August at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

STEFAN WOLPE
(1902-1972)

From Here on Farther, for clarinet, bass clarinet, violin, and piano (1969)

DAVID SPARKS, clarinet
LARRY PASSIN, bass clarinet
LYDIA FORBES, violin
SYLVIA KAHAN, piano

JO KONDO
(b.1947)

Sight Rhythmics (1975), for piano solo

LISA MOORE, piano

SHEREE CLEMENT*
(b.1955)

Chamber Concerto, for sixteen players (1985)†

KENT NAGANO, conductor

INTERMISSION

DAVID LANG**
(b.1957)

Illumination Rounds, for violin and piano (1981)

DAVID BRICKMAN, violin
KAREN HARVEY, piano

GYÖRGY LIGETI
(b.1923)

Trio for violin, horn, and piano (1982)

I. Andantino con tenerezza
II. Vivacissimo molto ritmico
III. Alla Marcia
IV. Lamento. Adagio

THOMAS HANULIK, violin
DANIEL SCHULZE, horn
LISA MOORE, piano

*Margaret Lee Crofts Fellow (1981)
**Margaret Lee Crofts Fellow (1983)
†first performance

We are grateful to the Pro Arte Chamber Orchestra and Gunther Schuller for allowing the Tanglewood Music Center to give the first public performance of Sheree Clement's Chamber Concerto, a premiere which had been programmed originally by the Pro Arte Orchestra for a performance on 5 October 1985.

Baldwin piano

1985 Festival of Contemporary Music
Monday, 5 August at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

FELLOWS OF THE TANGLEWOOD MUSIC CENTER
TANGLEWOOD MUSIC CENTER ORCHESTRA
KENT NAGANO, conductor

PIERRE BOULEZ
(b.1925)

Messagesquisse for seven cellos (1976)

JOEL KROSNICK, solo cello

GYÖRGY KURTÁG
(b.1926)

Messages of the late Miss R.V. Troussova, 21 Songs to poems by Rimma Dalos, Opus 17, for soprano and chamber ensemble (1978)

I. Loneliness
1. In A Space Of . . .
2. The Day Has Fallen . . .

DARNELLE SCARBROUGH, soprano

II. A Little Erotic
1. Heat
2. Two Interlaced Bodies . . .
3. Why Should I Not Squeal Like A Pig . . .
4. Chastushka

JUDY SCHUBERT, soprano

III. Bitter Experience—Delight and Grief
1. You Took My Heart . . .
2. Great Misery . . .
3. Pebbles
4. A Slender Needle . . .
5. I Know My Loved One . . .
6. Autumn Flowers Fading . . .
7. In You I Seek My Salvation . . .
8. Your Disappearances . . .
9. Without You . . .
10. Love Me . . .
11. Payment
12. A Plaything . . .
13. Why Did You Utter . . .
14. In the Cloudburst . . .
15. For Everything . . .

SHARON BAKER, soprano

INTERMISSION

JOHN ADAMS
(b.1947)

Harmonielehre (1985)

Part I
Part II—The Anfortas Wound
Part III—Meister Eckhardt and Quackie

Baldwin piano

1985 Festival of Contemporary Music

Tuesday, 6 August at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin
Burton Fine, viola
Jules Eskin, cello
Edwin Barker, double bass
Doriot Anthony Dwyer, flute
Ralph Gomberg, oboe
Harold Wright, clarinet
Sherman Walt, bassoon
Charles Kavalovski, horn
Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

JAN DeGAETANI, mezzo-soprano
GILBERT KALISH, piano
LEON KIRCHNER, conductor
MICHAEL PRATT, conductor

MEMBERS of the BOSTON SYMPHONY ORCHESTRA

Marylou Speaker Churchill, violin
Leone Buyse, flute
Richard Sebring, horn
Jay Wadenpfuhl, horn
Charles Daval, trumpet

with Eric Barr, oboe

LEON KIRCHNER
(b.1919)

Music for Twelve (in two movements, played without pause) (1985)

(commissioned by the Boston Symphony Orchestra for its centennial and supported in part by a generous grant from the Massachusetts Council on the Arts and Humanities)

Mssrs. LOWE, FINE, ESKIN, and BARKER; Ms. DWYER; Mssrs. BARR, WRIGHT, WALT, SEBRING, DAVAL, BARRON, and KALISH
LEON KIRCHNER, conductor

GEORGE CRUMB*
(b.1929)

Apparition, Elegiac Songs and Vocalises for Soprano and Amplified Piano (Texts from Walt Whitman's "When Lilacs Last in the Dooryard Bloom'd") (1979)

I. The night in silence under many a star . . .
Vocalise 1: Sounds of a summer evening
II. When lilacs last in the dooryard bloom'd . . .
III. Dark mother always gliding near the soft feet . . .
Vocalise 2: Invocation to the dark angel
IV. Approach strong deliveress!
Vocalise 3: Death carol ("Song of the nightbird")
V. Come lovely and soothing death . . .
VI. The night in silence under many a star . . .

JAN DeGAETANI, mezzo-soprano
GILBERT KALISH, piano

INTERMISSION

ROBIN HOLLOWAY
(b.1943)

Fantasy-Pieces, Opus 16, on the Heine *Liederkreis* of Robert Schumann, for piano and twelve instruments (1971)

Praeludium

SCHUMANN

Liederkreis, Opus 24

1. Half asleep
2. Adagio
3. Scherzo ostinato
4. Finale: Roses—thorns and flowers

Mr. LOWE, Ms. SPEAKER CHURCHILL, Mssrs. FINE, ESKIN, and BARKER, Ms. DWYER and Ms. BUYSE, Mssrs. BARR, WRIGHT, WALT, WADENPFUHL, and SCHLUETER
MICHAEL PRATT, conductor
JAN DeGAETANI, mezzo-soprano
GILBERT KALISH, piano

The audience is politely requested to withhold applause until the end of the *Fantasy-Pieces*.

*Margaret Lee Crofts Fellow (1955)

Baldwin piano

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DAVID DEL TREDICI

1985 premieres

MARCH TO TONALITY (21 min.)

1st performance: 13 June; Chicago Symphony, Michael Tilson Thomas

". . . a work with all the imagination and appeal that have made this composer popular. I listened, certain after the first few bars that this was music I would be hearing again, that its zesty themes and firm pulse would appeal to many conductors, that its marvelously effective use of orchestral sounds . . . would delight listeners now and in the future."

—Robert C. Marsh, Chicago Sun Times

HAPPY VOICES (22 min.)
with new "concert-finale"

1st performance: 21 February; Los Angeles Philharmonic, Michael Tilson Thomas

1986 coming events

CHILD ALICE (1st complete concert performance)

On April 27, at Carnegie Hall, John Mauceri will conduct the American Symphony in the first integral performance of this full-evening work, which consists of *In Memory of a Summer Day, Quaint Events, Happy Voices,* and *All in the Golden Afternoon.*

HADDOCK'S EYES, a setting of the White Knight's song from "Through the Looking Glass" commissioned by the Chamber Music Society of Lincoln Center, will be given its first performances with soprano Phyllis Bryn-Julson on May 2 and 4 at Alice Tully Hall, New York City.

A new brochure listing the complete works of David Del Tredici will be available later this year.

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photo: Majori

1985 Festival of Contemporary Music
Wednesday, 7 August at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

TANGLEWOOD MUSIC CENTER ORCHESTRA
LEON KIRCHNER, conductor



ROGER SESSIONS
(1896-1985)

Symphony No. 2 (1946)
(performed in memory of the composer)
Molto Agitato
Allegretto capriccioso
Adagio tranquillo ed espressivo
Allegramente

INTERMISSION

LEON KIRCHNER
(b.1919)

Music for Orchestra (1969; alternative ending 1985)

DAVID DEL TREDICI*
(b.1937)

Happy Voices (from *Child Alice*, Part II, 1980; concert-finale 1984)

*Margaret Lee Crofts Fellow (1963)

Baldwin piano

The Tanglewood Music Center is maintained by the Boston Symphony Orchestra to offer advanced training in music to young professional musicians. The Orchestra underwrites the cost of operating the Music Center with generous help from donors to the Annual Fellowship Program and with the sustaining support of income from the following permanent endowment funds:

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Tanglewood Music Center

Tanglewood Music Center
1985 Fellowship Program

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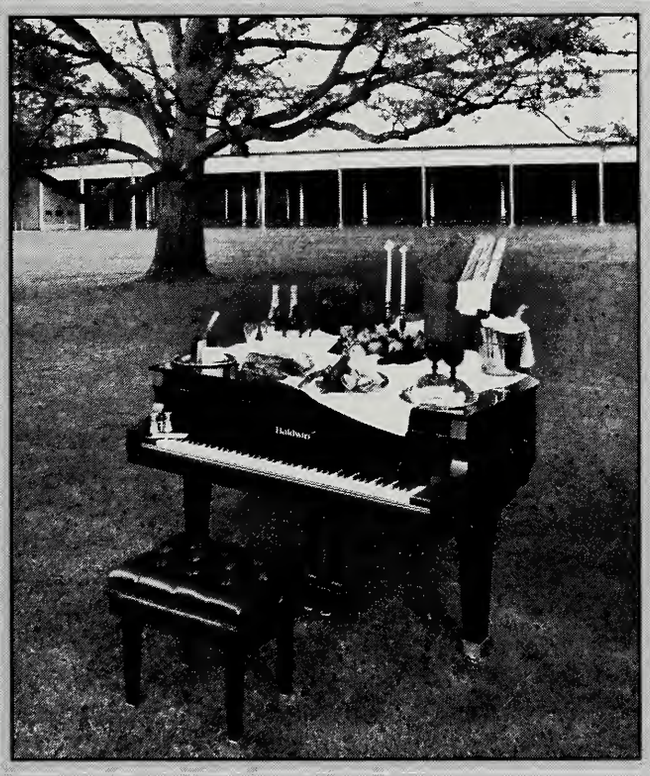
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BEETHOVEN — Variations in G on *"See the conqu'ring hero comes"* from Handel's *Judas Maccabaeus*, WoO 45, for piano and cello

BRAHMS — Sonata in D minor, Opus 108
- Allegro
- Adagio
- Un poco presto e con sentimento
- Presto agitato

INTERMISSION

BEETHOVEN — Variations in E-flat on *"Bei Männern, welche Liebe fühlen"* from Mozart's *Die Zauberflöte*, WoO 46, for piano and cello

FRANCK — Sonata in A
- Allegro ben moderato
- Allegro
- Recitativo-Fantasia
- Allegretto poco mosso

Emanuel Ax plays the Steinway piano.

Notes

For generations the classic way of teaching composition to young musicians was by writing variations on a borrowed theme: this would provide the opportunity to elaborate the melody, to experiment with varied textures or enriched harmonic progressions, and to work out the scoring while avoiding the struggle with the intractable basic structure of harmony and melody, since that, in essence, was already provided by the chosen theme. At the same time, variations were among the most popular genres for home consumption; generally speaking they didn't

require the stamina or the intellectual force of a sonata, which was conceived as a unified whole. The performer, usually playing for his own amusement or to entertain friends and family in a private setting, did not even have to play the whole work, but could choose those variations that matched his or her ability.

It is not surprising, then, that composers turned out large numbers of variation sets. **Beethoven**, especially in his early years, composed quite a number of such works. He usually chose themes from popular operas, since it was often the choice of a favorite theme that determined whether a potential purchaser would be interested or not. It is hard to know exactly why Beethoven chose to use a theme from Handel's oratorio *Judas Maccabaeus* as the basis of a set of variations, since there were no Handel performances in Vienna during the mid-1790s. Quite possibly the suggestion came from the Handelian Baron van Swieten, who had earlier introduced Mozart to the music of J.S. Bach and Handel, and was largely responsible for the texts of Haydn's oratorios. Beethoven published his First Symphony in 1800 with a dedication to van Swieten. The tune selected for variations is one of the most famous of all Handelian themes, and certainly the best-known melody to come from *Judas Maccabaeus*. Artaria published the variations in 1797 without the dignity of an opus number, so it has entered the Beethoven catalogue as one of those works with a curious "WoO" number, which comes from the German words *"Werke ohne Opuszahl"* ("Works without opus number").

Brahms worked on four chamber compositions—the Opus 99 cello sonata, the Opus 100 violin sonata, the Opus 101 trio, and the present Opus 108—during the summer of 1886, the first of three consecutive summers that he spent at Hofstetten on Lake Thun. The first three works were quickly finished and had their first performances by year's end; Opus 108 continued to occupy him on and off until 1888, when the first performance took place in Budapest. The sonata, Brahms's last work for piano and violin, is dedicated to the conductor Hans von Bülow. It is a large work, and not only because it has one movement more than the two earlier sonatas; it is also a work of unusual dramatic power, possibly motivated by the tonality of D minor, in which he had composed one of his earliest large-scale works, the First Piano Concerto. Only within the last decade was it discov-



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ered that Brahms authorized performance of this sonata on the cello, a belated gift to exponents of that instrument.

Although the sonata begins *sotto voce,* the current of tension in the piano's syncopations is evident under the violin's sweetly melancholic song, and the restrained energy of that tension is not long in breaking out. The development has a quite extraordinary effect: the note A is repeated in the piano, like the soft but insistent tolling of a bell, on every single quarter-note of its 46 measures. This memorable passage is balanced in the coda by a similar tolling on the tonic note, D. The slow movement is one of those lavish Brahms melodies that starts out in all simplicity and then, just as it is in danger of becoming foursquare and predictable, opens out into unexpected paths of seamless melody. The third movement is emotionally more lightweight but with a sterner middle section. The finale begins in an unexpectedly fierce manner and continues at a great virtuoso pace, as Brahms perhaps recalls the dynamic youth that he no longer was.

Beethoven greatly admired the music of Mozart, though he had reservations about the Italian operas with librettos by Lorenzo da Ponte on the grounds of what he considered their immorality. But *The Magic Flute,* with its high ethical tone, was a special favorite of his, and it is not surprising that he should choose to write variations on a duet describing an idealized view of the marital relationship—something that he himself hoped for at the time, but never obtained. During Act I, the soprano Pamina encounters the bird-catcher Papageno, a baritone, who has come to inform her that Prince Tamino has fallen in love with her from her portrait and is on his way to rescue her from captivity. When



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Papageno laments that he has no one to love him, Pamina assures him that he will find a sweetheart sooner than he imagines. This prompts the lovely duet that Beethoven selected for his variations. Pamina sings the first phrase; it is immediately echoed by Papageno, who engineers a modulation to the dominant. Beethoven retains the alternation between soprano and baritone voice in the original duet by having one of the two instruments state the first phrase and the other the second. The fourth variation is in the minor key, and the seventh and last moves quickly to an elaborate coda. Composed in 1801, the variations were published by Mollo the following year without opus number.

César Franck's sunny Violin Sonata has long been among his most popular works, to the point of generating transcriptions for many other instruments. The sonata was composed for the great Belgian violinist Eugène Ysaÿe, who was to be married in Belgium on 26 September 1886. Franck was unable to attend, but he gave the sonata to his friend Charles Bordes to be presented to the virtuoso as a gift at his wedding breakfast. At the first available moment Ysaÿe played through it with Bordes's sister, following that reading with a private performance for an invited audience. The sonata was first played publicly in Brussels the following December, where it was received with the greatest enthusiasm.

D'Indy hailed his master's work as "the first and purest model of the cyclic treatment of themes in the form of the instrumental sonata," and other analysts have gone so far as to find an embryonic three-note cell that was supposed to contain the germ of the entire composition. Such an approach would have stupefied the composer himself, who maintained that his method was the spontaneous creation of related thematic ideas, which he referred to as "cousins." Though these provide an element of unity within the course of a four-movement work, he was far more concerned with the richness of his harmonic and rhythmic resource.

The relatively brief first movement follows the traditional sonata form, with a gently rocking theme whose rhythm predominates almost throughout, and a more forceful contrasting theme given to the piano alone. Its brevity and moderate tempo give it the character of a slow movement that has been placed first in the overall plan. The second movement, then, is the Allegro that would normally be expected first—a large and dramatic structure that ranges much farther harmonically. The third movement is irregular and free in its unfolding, a fact made explicit by its title *"Recitativo-Fantasia."* Yet its opening gesture, which recurs frequently, is unmistakably related to the very opening of the sonata. The finale is, for the most part, a canon, or strict imitation, between the violin and piano, an overt contrapuntal technique rarely employed in the instrumental music of Franck's time, though likely enough to come from an organist who admired Bach. It is, in any case, a frankly melodious creation, far removed from the austerity normally associated with such forbidding technical achievement. On the contrary, this canon sings throughout.

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On the Tenth Anniversary of the Composer's Death

SHOSTAKOVICH — String Quartet No. 1, Opus 49
Moderato
Moderato
Allegro molto
Allegro

SHOSTAKOVICH — String Quartet No. 8, Opus 110
Largo—
Allegro molto—
Allegretto—
Largo—
Largo

Week VII

Notes

Dmitry Shostakovich came to the string quartet only after having been hailed as a master of the symphony and of opera—and then attacked for the same works by a Stalinist regime that sought to use music and the other arts for political ends and found Shostakovich's work insufficiently malleable for its purposes. The most serious attacks in the 1930s were made on his opera *Lady Macbeth of Mtsensk*, which had been a sensation both in Russia and elsewhere in the world—until Stalin saw it and hated it. Attacked in *Pravda* for ideological impurities in his music, Shostakovich withdrew his Fourth Symphony during rehearsal and spent several months pondering his art. The first major result was the Fifth Symphony, called "a Soviet composer's reply to just criticism" (the phrase was invented by a journalist, but Shostakovich allowed its use), in 1936-37. Soon after, in 1938, he composed a string quartet, the first of fifteen in which his musical style was to range as widely as in his fifteen symphonies.

The First Quartet was premiered in Leningrad on 10 October 1938 by the Glazunov Quartet. It was soon taken up by the Beethoven Quartet, who asked Shostakovich to hear their last rehearsals before performing it. The relationship

between composer and quartet got off to a rocky start, though, when the composer insisted that they were playing everything at the wrong tempo and the quartet insisted that they were strictly following the metronome marks that Shostakovich himself had put into their parts. Further investigation revealed that the composer had calculated the metronome markings using his watch, which was broken. The Beethoven Quartet went on to become Shostakovich's favorite chamber ensemble; he later asked them to premiere all of his quartets.

The First Quartet is essentially light in character, using the time-honored medium of the quartet not for a profound Beethovenian quest, but rather for more Haydnesque cheerfulness. The melodies remain diatonic, and the textures are, on the whole, light, aiming at melodic clarity. Soon after finishing the work he reported in wry self-deprecation to his friend Ivan Sollertinsky, "I've finished...the quartet...I played the beginning for you. It got changed around during composition: the first movement is now the last and vice versa. There are four movements altogether. It didn't come out dead right; but then, it's hard to compose well. It takes skill." And later he commented, "One shouldn't look for any great depth in this first quartet. I'd call it a 'springtime' work."

Shostakovich had constant problems with the Soviet press and government, not to mention the Composer's Union, when he wrote a symphony. As a large and public sort of work, symphonies inspired endless discussion on the composer's intended "meaning." All kinds of presumed significance could be perceived in his large scores, usually on the basis of how closely, in any critic's view, the symphony approached the ideals of "socialist realism." Heaven forbid that



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the composer should attempt a dramatic new step, for his music might be perceived as "decadent."

String quartets, which are inherently a far more personal and private medium, rarely, if ever, attract the kind of attention that symphonies do. So it is only natural that Shostakovich, during a period when symphonies seemed to be progressively harder to write without alienating some powerful opponent, should turn wholeheartedly to string quartets. After Stalin's death Shostakovich had written his first symphony in eight years—the Tenth, one of his finest symphonic scores. Its musical material contains a surprising reference to the composer himself, one that also lies at the heart of the Eighth String Quartet, composed in 1960: the musical monogram "D. Sch." (the composer's initials when his name is spelled in German), represented in musical pitches as D, E-flat, C, and B-natural (E-flat is "Es" [= S] in German notation; B-natural is H).

The Eighth Quartet has an implied program in its dedication "to the victims of war and fascism." But since the score, throughout its linked five movements, keeps recalling D-S-C-H and quoting passages from Shostakovich's own works, we may be justified in understanding that the "victim" in this case is the composer himself. Yet in all this intensely personal writing, Shostakovich balances the string quartet's strict demands of harmony versus melody, of contrapuntal texture versus homophonic, to create one of the most masterful and expressive chamber music scores of this century.

The first movement opens with a fugato on the D-S-C-H motto, followed by a brief quotation from the First Symphony. A suggestion of the Fifth Symphony over a rocking accompaniment figure comes later, but D-S-C-H keeps insinuating itself. The much faster second movement begins with the rocking figure from the first but soon gives way to energetic reworking of D-S-C-H, climaxing in a theme from the finale of Shostakovich's Opus 67 piano trio. All of these materials are restated. The second movement doesn't end; it simply breaks off, and the scherzo movement that follows begins with a statement of D-S-C-H in the first violin. It is a rather sinister waltz with interruptions in different meters (and a quotation of the main theme from the Cello Concerto, composed for Rostropovich the year before). The slow fourth movement begins with a theme from the Cello Concerto with pounding accompaniment in the lower parts under a long sustained note in first violin. The pounding accompaniment ceases as the first violin sings a song of the Russian revolution, *"Languishing in prison."* This leads to a statement (in the cello) of a theme from the third act of *Lady Macbeth of Mtsensk*, the opera that had so outraged Stalin. The movement dies away with references to D-S-C-H, which turns into a fugue subject for the final movement. Here Shostakovich's Eighth Quartet is typical of so many of the late quartets: empty rhetoric is completely expunged in favor of a dying away in quiet whispers that hints of subjects too painful for explicit expression.

—Steven Ledbetter

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Friday, 9 August at 9

KURT MASUR conducting

SCHUBERT — Symphony No. 7 in B minor, D.759, *Unfinished*
- Allegro moderato
- Andante con moto

SCHUMANN — Cello Concerto in A minor, Opus 129
- Nicht zu schnell (Not too fast)
- Langsam (Slow)
- Sehr lebhaft (Very lively)

YO-YO MA

INTERMISSION

SHOSTAKOVICH — Symphony No. 1 in F minor, Opus 10
- Allegretto—Allegro non troppo
- Allegro
- Lento
- Allegro molto

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NOTES

Franz Schubert
Symphony No. 7 in B minor, D.759, *Unfinished*

Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on 31 January 1797 and died in Vienna on 19 November 1828. The score of the two movements of his unfinished B minor symphony is dated 30 October 1822. A scherzo exists in fairly complete piano sketch, and the first nine measures of that scherzo, fully scored, are on the reverse of the last page of the second movement. The first performance of the Unfinished *was given under the direction of Johann von Herbeck in Vienna on 17 December 1865, with the last movement of Schubert's Symphony No. 3 in D, D.200, appended as an incongruous finale. The score of the* Unfinished *calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings. The symphony is numbered "7" in the 1978 revised edition of Otto Erich Deutsch's Schubert Thematic Catalog.*

At some point after February 1818, when he finished the Symphony No. 6 in C major, D.589, Schubert enlarged his idea of what it meant to compose a symphony. Between the fall of 1813 and the winter of 1817-18, he had, without inhibition, easily, almost casually, written six symphonies. But then, in May 1818, he made and abandoned twenty-five pages of closely-written piano sketches for a symphony in D major. In August 1821, he began and made considerable progress with a symphony in E minor/major, a work of which performing versions by J.F. Barnett, Felix Weingartner, and Brian Newbould have been published and performed. In 1822, he began but left unfinished the B minor symphony. (This is altogether a period in which Schubert leaves many fragments.) In 1825, he would actually speak of preparing to pave his way *zur grossen Symphonie*. "Big symphony" or "symphony in the grand manner" means a symphony like one of Beethoven's, and Schubert had taken the first step of frustrated emulation in the E minor/major project of 1821, a bigger work than the preceding six, one in which Schubert, like only Beethoven before him, used trombones, and in which the Adagio introduction is impressive and new in manner.

We know of no external circumstances or pressures that might have kept Schubert from completing his *Unfinished* Symphony in B minor. That he intended to leave it as a work in two movements in not very closely related keys is a notion preposterously out of tune with everything else we know about Schubert's thought: fascination with ruins and fragments, with blurred beginnings and endings, is a Romantic phenomenon, and Schubert was a profoundly original conservative whose model was Beethoven, and who was not at all forward-looking in such respects. The most convincing explanation is that he was at a loss how to go on. He had produced two movements that were altogether new in melodic style, in the boldly mixed breadth and concision of their structure, in the warm glow of their orchestral sound, music like no other ever heard before, music ready to claim a place in the tradition of the *grosse Symphonie*. But the delightful scherzo is not on that level. Beethoven, moreover, had turned the planning and composing of finales into a problem ever since he had begun fairly consistently writing works in which the center of gravity was at the end rather than at the beginning, in which the finale was not merely whatever came last, but was the moment toward which the entire work tended and in which all its

tensions were resolved. This problem unsettled composers as far into the nineteenth century and beyond as Franck, Bruckner, Dvořák, Mahler, and Shostakovich. Even in later years and in works otherwise as miraculous as the G major string quartet, D.887 (1826), and the B-flat major piano sonata, D.960 (1828), Schubert could not always match earlier movements with later ones of comparable concentration and intensity. The Schubert scholar Michael Griffel persuasively suggests that in the *Unfinished*, the composer meant specifically to emulate Beethoven's Fifth, that it was the problem of how to write a heroic finale to a work in a minor key that stopped him. Griffel believes also—and this, too, is a fascinating and provocative idea—that when Schubert wanted to take lessons from the great pedagogue Simon Sechter (an arrangement barely begun at the time of Schubert's last illness and death), it was not in order to study fugue or counterpoint in a general sense, but to get tips on how to end a minor-mode symphony by means of contrapuntal techniques (Schubert's unfinished works tend to be in minor).

Reviewing the first performance of the *Unfinished*, Eduard Hanslick had just one reservation: "As if he could not separate himself from his own sweet song, the composer postpones the conclusion of the [Andante], yes, postpones it all too long." I cannot agree with his evaluation, but no question, Hanslick has noticed a remarkable moment and one that is dangerous in performance. (Perhaps his criticism tells us something about von Herbeck's reading.) Schubert begins his coda with music like that at the beginning of the movement, but goes



at once to that still and mysterious passage for violins alone that had previously introduced the second theme. Only this time it is skewed a little bit so as to lead to a harmonically distant place (A-flat major), where clarinets and bassoons as quietly as possible sing the opening strain once more. The same violin passage, with another twist of its intervals, brings us back safely to E major and the last, soft cadences. We hear it as beautiful, unresolved mystery (that is, if we don't, like Hanslick, hear it as a disturbance); I am sure, though, that Schubert had planned to resolve that mystery in the finale, to explain it, to "compose out" the possibility at which he hints in that wonderful last minute. And perhaps there, just for a moment, you might hear the symphony as somehow incomplete as well as unfinished. But then, it might have gone worse: in 1848, Josef Hüttenbrenner's maid used as kindling the manuscript (and only extant copy) of Acts II and III of Schubert's opera *Claudine von Villa Bella*.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Robert Schumann
Cello Concerto in A minor, Opus 129

Robert Alexander Schumann was born in Zwickau, Saxony, on 8 June 1810 and died at Endenich near Bonn on 29 July 1856. He composed the Cello Concerto between 10 and 24 October 1850, but the first performance was posthumous, given by Ludwig Ebert at the Leipzig Conservatory on 9 June 1860 in honor of the composer's fiftieth birthday. The first American performance was given on 3 February 1888 by Fritz Geise, Wilhelm Gericke conducting the Boston Symphony. The orchestra consists of two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, with timpani and strings.

On 1 September 1850, the Schumanns—Robert, Clara, and six children—moved to Düsseldorf after six stultifying years in Dresden, a city of which Clara said, "everything seems so antiquated here. Not a single intelligent person can be seen on the street; they all look like Philistines! Musicians one doesn't see at all." An offer had come along for Robert to succeed Ferdinand Hiller as conductor of the Düsseldorf Music Society. Düsseldorf had a reputation as a conductor-eating town (Why was Hiller so eager to move on to Cologne?), but Schumann badly wanted an orchestra of his own; he was not only bored in Dresden, but angry because the opera there had declined to stage his *Genoveva*; and he was willing to give Düsseldorf a try.

By the time Schumann arrived in his new Rhineland home, he was in high spirits, and he and Clara were welcomed by a serenade and a combined concert, supper, and ball, tendered by the local musicians. Clara worried about social standards in Düsseldorf, especially "the breezy, unconstrained conduct of the women, who at times surely transgress the barriers of femininity and decency Marital life is more in the easygoing French style." Both Robert and Clara were distressed by the noisiness of their first apartment, but a Rhine excursion at the end of the month and a move to quieter quarters helped. (All Clara could do about the Düsseldorf ladies was to avoid them.)

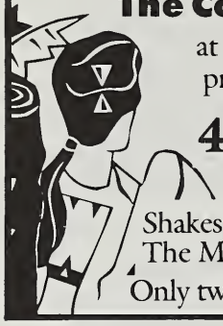
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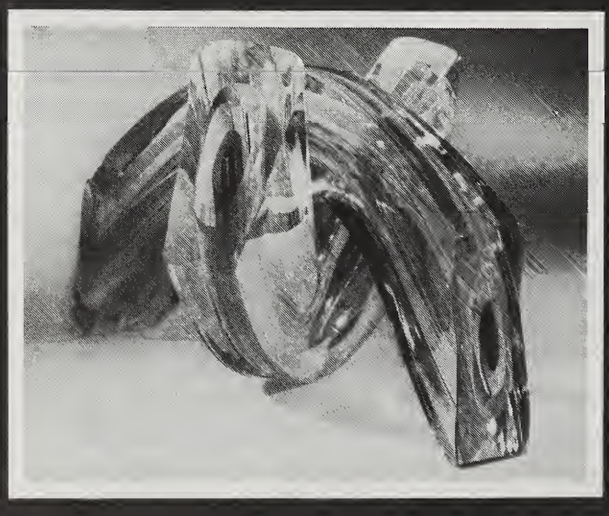
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But contentment in Düsseldorf was destined to be brief. Unequal to the requirements of the position, Schumann was asked to resign in October 1852. The matter was smoothed over for the moment, but not quite a year later he had, in fact, led his last concert. Four months after that, having thrown himself into the Rhine in a suicide attempt, he was committed into Dr. Richarz's hospital at Endenich, where he died two-and-a-half years later. But all that is another story. The Düsseldorf episode began with Schumann in a state of enormous creative energy. He composed his Cello Concerto in just fifteen October days, and in what remained of 1850 and in 1851 he wrote the *Rhenish* Symphony, revised his D minor symphony into what he considered its definitive form (Symphony No. 4), and wrote two violin sonatas, the *Märchenbilder* for viola and piano, two substantial cantatas, and a number of overtures on literary themes.

Clara Schumann was delighted by the new concerto. "It pleases me very much and seems to me to be written in true violoncello style," she noted in her diary on 16 November 1850. The following October she wrote: "I have played Robert's Violoncello Concerto through again, thus giving myself a truly musical and happy hour. The romantic quality, the vivacity, the freshness and humor, also the highly interesting interweaving of violoncello and orchestra are indeed wholly ravishing, and what euphony and deep feeling one finds in all the melodic passages!" Robert seems to have had reservations, but we know only that he cancelled plans for a performance in the spring of 1852 and that he did not send it to Breitkopf & Härtel, the Leipzig publishers, until 1854.

In this concerto we glimpse the experimental side of Schumann's temperament. He is interested here in compression and in finding new ways to connect the parts of a multi-movement composition. Both the initial chords for woodwinds with pizzicato strings and the wonderful cello melody to which they open the door have more than local functions. The idea of the chords pervades the slow movement, and the cello theme turns into a recitative—shared fascinatingly and poignantly by soloist and orchestra—that forms the bridge from the second movement to the finale. Each movement is linked to the next, and the middle one, though it sets out in gloriously expansive song, has something of the character of a bridge or an intermezzo. The device of using a solo cello in the orchestra is one that Robert borrowed from Clara's piano concerto of 1836, in whose orchestration he may, however, have had a hand. The shift into 6/8 time for the last pages of the finale is a device that Brahms obviously found worth imitating, and often. Just before that happens in this concerto, Schumann introduces a brief accompanied cadenza, an inspiration to Elgar and probably also to Schoenberg and Walton in their violin concertos.

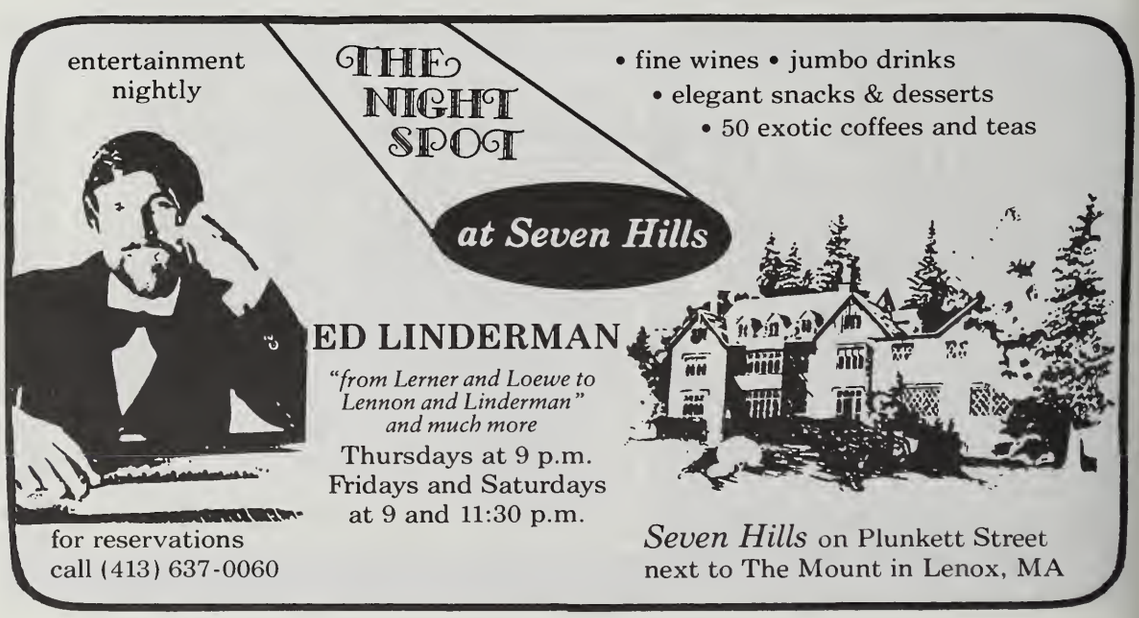
—M.S.

Dmitry Shostakovich
Symphony No. 1 in F minor, Opus 10

Dmitry Dmitriyevich Shostakovich was born in St. Petersburg (now Leningrad) on 25 September 1906 and died in Moscow ten years ago today, on 9 August 1975. He completed his Symphony No. 1 in December 1925 as his graduation exercise for Maximilian Steinberg's composition course at the Leningrad Conservatory. Nikolai Malko and the Leningrad Philharmonic gave the first performance on 12 May 1926. Bruno Walter brought the work and the name of its by then twenty-one-year-old composer to the attention of Western Europe at a Berlin Philharmonic concert on 5 May 1927. Leopold Stokowski and the Philadelphia Orchestra introduced the symphony in the United States on 2 November 1928. The symphony is scored for three flutes (two doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, "tromba contralta" (defined in Sibyl Marcuse's "Musical Instruments" as a "valved trombone in trumpet form . . . sounding an octave below the natural trumpet in F . . . devised and first introduced by Rimsky-Korsakov"), three trombones, bass tuba, timpani, snare drum, cymbals, bass drum, tam-tam, bells, piano, and strings. Jerome Rosen plays the piano at this performance.

I grew up in a musical family. My mother, Sophia Vasilyevna, studied at the Conservatory for some years and was a good pianist. My father, Dimitri Boleslavovich, was a great lover of music and sang well. There were many music-lovers among the friends and acquaintances of the family, all of whom took part in our musical evenings. I also remember the strains of music that came from the neighboring apartment of an engineer who was an excellent cellist and passionately fond of chamber music. With a group of his friends he often played quartets and trios by Mozart, Haydn, Beethoven, Borodin, and Tchaikovsky. I used to go out into the hallway and sit there for hours, the better to hear the music. In our apartment, too, we held amateur musical evenings: All this impressed itself on my musical memory and played a certain part in my future work as a composer.

My mother wanted her children to have a good musical education. When my older sister, Marusia, was nine, my mother began giving her



piano lessons. Three years later, when I reached the same age, my mother insisted that I take my place at the piano. Marusia became a professional musician and today [1956] teaches piano at the Leningrad Ballet School and also the obligatory piano class at the Leningrad Conservatory. My younger sister, Zoya, could not avoid her piano lessons, but did not follow a musical career, being trained instead as a veterinary surgeon.

An aunt remembered the young Mitya as "a very serious and sensitive child, often very meditative . . . and rather shy," fond of fairy tales, forever composing or improvising at the piano, though inclined to be modest about his music, reading Gogol, practicing Liszt, but loving Mussorgsky and Rimsky-Korsakov most of all. The same aunt, Nadezhda Galli-Shohat, who emigrated to the United States in 1923, told her nephew's biographer, V.I. Seroff, that when she first heard the Symphony No. 1, she was astonished to recognize in it many fragments she had heard him play as a young boy, some of them associated with, among other matters, La Fontaine's fable of the grasshopper and the ant and with Hans Christian Andersen's tale *The Little Mermaid*.* It was, in any event, clear that music was to be central in the boy's life and that in spite of all financial hardships—and these were considerable in the Shostakovich family—his gift had to be protected and nurtured. Well prepared, first at home, then at Glyaser's Music School, he was admitted to the Conservatory in Petrograd (as St. Petersburg was then called) in 1919.

*This was to have an even more remarkable and sinister musical future in Thomas Mann's *Doctor Faustus*.



Shostakovich was for a while unsure whether to concentrate on composition or piano. "If the truth be told, I should have done both," he said years after he had chosen composition. He must have been an excellent pianist, for his graduation recital at the Conservatory included Beethoven's *Hammerklavier* Sonata, Opus 106. For a while, piano came in useful in that he was able to help support his parents and sisters by playing for silent movies, but it gradually receded from the center of his musical existence, and he gave his last solo recital in 1930.

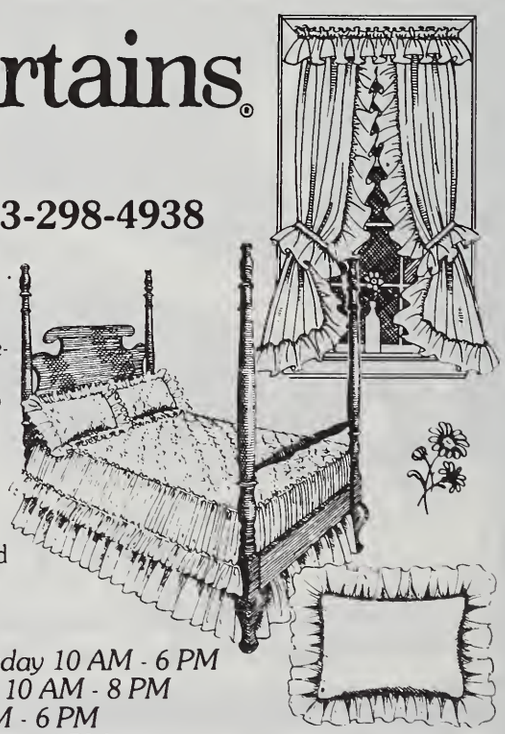
His principal teacher in composition was Maximilian Steinberg, himself a pupil of Rimsky-Korsakov, Glazunov, and Liadov. Steinberg married Rimsky-Korsakov's daughter Nedezhda, and it was as a wedding present for them that Stravinsky wrote his orchestral scherzo *Fireworks*. That was primarily a gesture of respect for Rimsky-Korsakov, whom Stravinsky revered, for Steinberg and Stravinsky were not fond of each other: Steinberg, Stravinsky wrote, "was one of these ephemeral, prizewinning, front-page types, in whose eyes conceit forever burns, like an electric light in daytime." Steinberg's own musical inclinations were academic-conservative, but he was a good teacher, able to help his pupil become articulate in a language many of whose details can hardly have been to the older man's taste. Moreover, when the plan for a Leningrad Philharmonic performance seemed about to be shipwrecked because Shostakovich had no money to pay for the copying of orchestra parts, the Conservatory undertook to foot the bill, something that would not have been done without Steinberg's support.

The opus number is always a bit startling. Shostakovich came to think of only one of his pre-First Symphony works as worth publishing, the *Three Fantastic Dances* for piano, Opus 5, but he did come to the challenge of writing his gradua-

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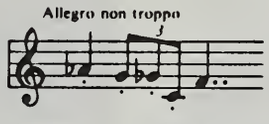
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tion symphony as a surprisingly experienced composer, even of orchestral works (two Scherzos, Opp. 1 and 7, a set of variations, Opus 3, and a group of *Fables* for mezzo-soprano, Opus 4). In the symphony itself, the assurance with which Shostakovich both imagines and realizes a large-scale structure is as impressive as the vigor and freshness of gesture. Of course, one can hear what music he has been reading and listening to and what has delighted him: he owes, for example, some of the details of his nose-thumbing, wrong-note humor to Prokofiev, he is fascinated by Mahler and his ways of twisting the tails of commonplaces, and more than once we see Petrushka raging in his cell or fixing us with his stare from the top of his master's booth. The basic design, too, is that of the conventional four movements, though with the scherzo second and the slow movement third (in itself a very conventional unconventionality). Throughout, though, Shostakovich finds ways of playing interestingly within that form, producing events in unexpected order, interrupting, linking, reverting. The contour of this phrase



played by the clarinet when the first movement has made the transition from provocatively discontinuous introduction into the "real" discourse, is in one way or another common ground for much of the material of the entire symphony (it is indeed already adumbrated in the introduction itself): we should probably have been much less surprised than most of us were at Shostakovich's late-in-life fascination with serial thinking (cf. most strikingly the String Quartet No. 12). His orchestral imagination is highly developed, such points as the passages for divided solo strings in the first and last movements, the piano writing in the scherzo, and the famous timpani solo in the finale being merely the most immediately noticeable instances. The slow movement in particular is evidence that at eighteen and nineteen he had much to say, and much of astonishing depth, and every phrase is a wonderful signal of the arrival on the scene of a new, eloquent, personal, always unmistakable voice.

—M.S.

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Yo-Yo Ma



Cellist Yo-Yo Ma gave his first public recital at the age of five. By the time he was nineteen, critics were comparing him to such masters of the cello as Mstislav Rostropovich and Pablo Casals. In 1978, Mr. Ma won the coveted Avery Fisher Prize, and he has since been acclaimed throughout the world. He has appeared with such major orchestras as the Berlin Philharmonic, Boston Symphony, Chicago Symphony, Israel Philharmonic, London Symphony, and New York Philharmonic, among others, and he has performed with such eminent conductors as Claudio Abbado, Sergiu Comissiona, Herbert von Karajan, Lorin Maazel, Zubin Mehta, Seiji Ozawa, and André Previn. His national and international tours include solo recitals as well as chamber music appearances with such artists as Leonard Rose, Pinchas Zukerman, Gidon Kremer, Yehudi Menuhin, and, most recently, pianist Emanuel Ax. One of the most sought-after artists in the world, Yo-Yo Ma plays frequently in New York to sold-out houses. His European tours have included appearances with the Amsterdam Concertgebouw, Berlin Philharmonic, London Philharmonia, and Stockholm Symphony, as well as a series of recitals in London, Munich, and Berlin performing the Bach Suites. Last season Mr. Ma toured the Far East and gave performances with the Detroit Symphony, London Symphony, National Symphony, New York Philharmonic, Pittsburgh Symphony, Royal Philharmonic, and Toronto Symphony, among others. He also toured the United States for trio performances with Emanuel Ax and violinist Young-Uck Kim.

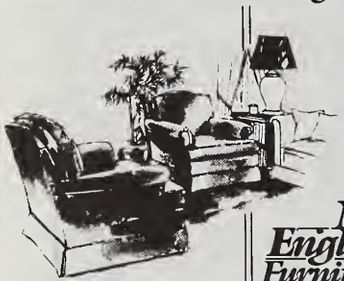
Mr. Ma made his debut recording with Herbert von Karajan and the Berlin Philharmonic in a performance of the Beethoven Triple Concerto on Deutsche Grammophon. Under his exclusive CBS Masterworks contract, he has recorded concertos by Haydn, Saint-Saëns, and Lalo, Beethoven sonatas for cello and piano with Emanuel Ax, his own transcriptions of music by Paganini and Kreisler, and the Bach Sonatas for viola da gamba and harpsichord with Kenneth Cooper. Recent releases include



the six Bach Suites for unaccompanied cello, the Shostakovich and Kabalevsky cello concertos with Eugene Ormandy and the Philadelphia Orchestra, and a second volume of Beethoven sonatas with Mr. Ax. He has recorded the Brahms cello sonatas with Emanuel Ax for release on RCA records.

Born in Paris in 1955 to Chinese parents, Mr. Ma began his cello studies with his father at age four. He later studied with Janos Scholz, and in 1962 he entered the Juilliard School and began his studies with Leonard Rose. A graduate of Harvard University, where he was artist-in-residence for three years, he lives with his wife Jill and his son Nicholas in Winchester, Massachusetts. Mr. Ma made his Boston Symphony debut with the Dvořák B minor Cello Concerto in February 1983 under the direction of Seiji Ozawa. He joined the orchestra for performances of both the Dvořák concerto and Strauss's *Don Quixote* on the BSO's European tour last summer, and last fall he performed *Don Quixote* and the Schoenberg/Monn Cello Concerto with the orchestra in Symphony Hall, recording both of those works for CBS at that time.

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Emanuel Ax



Hailed as one of the most remarkable pianists of his generation, Emanuel Ax has won some of the music world's most prestigious prizes. In addition, he has performed with virtually every major orchestra in the United States—as well as those of eastern and western Europe, Latin America, and the Orient—given countless recitals, and recorded numerous albums for RCA. In 1974, the Polish-born pianist was catapulted into public view when he won the first Arthur Rubinstein International Piano Competition; five years later he captured the coveted Avery Fisher Prize. Many of Mr. Ax's recordings under his exclusive RCA contract have become best-sellers. His recordings of the two Chopin concertos and of Schumann's *Humoreske* and *Fantasiestücke* have been nominated for Grammy awards. His recent releases include the Brahms D minor piano concerto with James Levine and the Chicago Symphony and the Brahms F minor quintet for piano and strings with the Cleveland Quartet. Future recording plans include the Schubert *Trout* Quintet with the Guarneri Quartet and the Brahms sonatas for piano and cello with Yo-Yo Ma. For CBS records, he and Mr. Ma will record all the Beethoven

cello sonatas; two volumes have already been released.

During the 1983-84 season, in addition to two separate tours of Europe, Mr. Ax appeared with the Boston Symphony Orchestra under the direction of Simon Rattle (his most recent appearance since his BSO debut in 1978 at Tanglewood), as well as with the Cleveland Orchestra, the Los Angeles Philharmonic, and the Philadelphia Orchestra, among others. He also performed the United States premiere of Hans Werner Henze's *Tristan* with the New York Philharmonic, played two solo recitals in New York City, and appeared in trio performances with Yo-Yo Ma and violinist Young-Uck Kim on an east coast tour. Recent summer engagements have included the Hollywood Bowl, Blossom, Tanglewood, and New York's Mostly Mozart festivals. In addition to performances with many of the world's major orchestras, Mr. Ax's 1984-85 season included appearances throughout the United States with Yo-Yo Ma and performances with the Chamber Music Society of Lincoln Center. In Europe, he toured with Leonard Slatkin and the St. Louis Symphony and performed with André Previn and the Royal Philharmonic, beginning a recorded series of all the Beethoven concertos with that orchestra.

Born in Lwow, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family as a boy. His studies in the precollege division of Juilliard were greatly supported by the sponsorship of the Epstein Fine Arts Fund administered by the Boys Club of America, and he subsequently won the Young Concert Artists' Michaels Award. Mr. Ax's only piano teacher was Mieczylaw Munz. He is a graduate of Columbia University, where he majored in French, and he lives in New York City with his wife, pianist Yoko Nozaki, their son Joseph, and daughter Sarah.

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Emanuel Borok



Violinist Emanuel Borok, who has been assistant concertmaster of the Boston Symphony Orchestra since the 1974-75 season and was concertmaster of the Boston Pops from 1975 until this year, was recently appointed concertmaster of the Dallas Symphony Orchestra, a position he will assume full-time following this summer's Tanglewood season. Born in Russia in 1944, Mr. Borok received his early musical training at the Darzinya Music School in Riga, Latvia, where he studied under Vladimir Sturestep, who later taught Gidon Kremer. Mr. Borok joined the orchestra of the Bolshoi Theatre in 1969 and two years later won the competition for the assistant concertmaster position of the Moscow Philharmonic; at the same time, he became a member of the Moscow Philharmonic String Quartet. In 1973 Mr. Borok emigrated to Israel, where he accepted a position as concertmaster of the Israel Chamber Orchestra. In 1974 he came to the United States, and he successfully auditioned that April to become assistant concertmaster of the Boston Symphony.

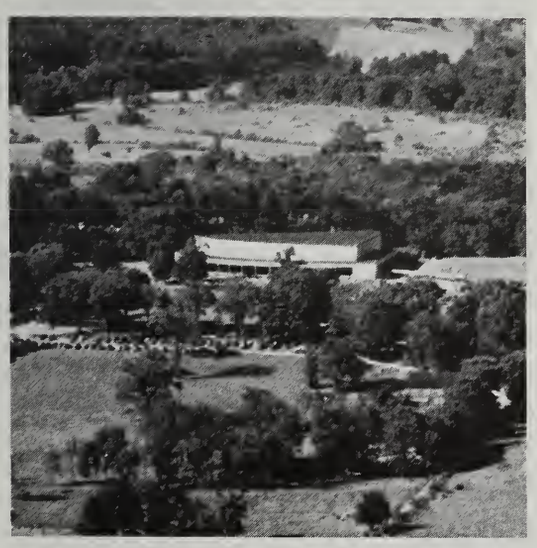
As assistant concertmaster of the Boston Symphony, Mr. Borok was also concertmaster of the Boston Pops, with which he has performed as soloist on many occasions; in January 1980 he was soloist with the Pops at Carnegie Hall in the orchestra's first concert with then newly-appointed Pops conductor John Williams. In December 1981 Emanuel Borok and John Williams performed in a special recital marking Mr. Williams's debut as a pianist in the Boston area. An active recitalist, Mr. Borok has also recorded for Advent Records. On the Sine Qua Non record label, he is soloist in Vivaldi's *Four Seasons* with the Cambridge Chamber Orchestra under Rolf Smedvig, and he has recorded the Shostakovich Violin Sonata with pianist Tatiana Yampolsky. Mr. Borok is featured on the John Williams/Boston Pops release on Philips, "Pops on Broadway." He is in the 1980 edition of "Who's Who in America" and the most recent edition of "Who's Who in the World."

Vyacheslav Uritsky



Violinist Vyacheslav Uritsky was born in Kherson, Russia, was brought up in Odessa, began his musical training there with Olga Goldbown, and studied at Odessa State Conservatory with Leonid Lambersky. After graduating from the conservatory, he was for fifteen

years a member of the Moscow Philharmonic's first violin section. He immigrated with his wife and daughter to Rome and then, in 1974, to the United States; he joined the Boston Symphony's second violin section in 1975. A faculty member at the Boston Conservatory and a frequent performer in chamber music concerts throughout New England, Mr. Uritsky is assistant principal of the BSO's second violin section.

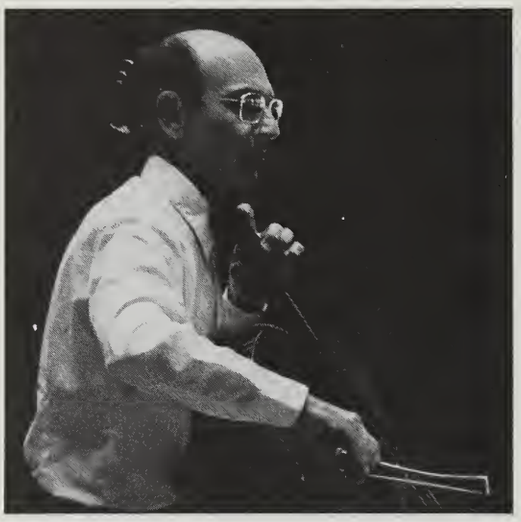


Michael Zaretsky



Born in the Soviet Union, violist Michael Zaretsky studied originally as a violinist at the Central Music School in Moscow and at the Moscow State Conservatory, where his teacher was Michael Terian. A former member of the Moscow Philharmonic String Quartet and the Moscow Broadcasting Symphony Orchestra, he immigrated in 1972 to Israel, where he became principal violist of the Jerusalem Broadcasting Symphony Orchestra and a soloist of Radio Israel. After deciding to come to the United States, and awaiting approval of his visa application in Rome, he auditioned for Leonard Bernstein, who helped him reach the United States and brought him to Tanglewood. There, while a member of the Tanglewood Music Center Orchestra, he successfully auditioned for the BSO. A frequent performer of solo and chamber music in the Boston area, Mr. Zaretsky has been soloist with the Boston Pops, the Rhode Island Philharmonic, and the Atlantic Symphony of Halifax, Nova Scotia. A former member of the Wellesley College faculty, he teaches at the Boston University School of Music and the Boston Conservatory of Music.

Jules Eskin



Born in Philadelphia, BSO principal cellist Jules Eskin came to the Boston Symphony Orchestra in 1964 after three years as principal cellist with the Cleveland Orchestra under George Szell. His father, an amateur cellist, gave him his first lessons, and at age sixteen he joined the Dallas Symphony. He studied in Dallas with Janos Starker and later with Gregor Piatigorsky and Leonard Rose at the Curtis Institute in Philadelphia. A 1954 Naumburg Foundation award-winner, he has participated in the Marlboro Music Festival, played with the Casals Festival Orchestra in Puerto Rico, and toured Europe in recital. Mr. Eskin is a member of the Boston Symphony Chamber Players and is on the faculties of the Tanglewood Music Center and the New England Conservatory of Music. He has been soloist with the Boston Symphony Orchestra on many occasions, and he has also been heard in solo and chamber music recital in Symphony Hall and at Tanglewood.

Kurt Masur



Music director of the Leipzig Gewandhaus Orchestra since 1970, Kurt Masur was born in Brieg, Silesia, in 1927. Mr. Masur's first musical training was at the piano. He attended the Music College of Leipzig from 1946 to 1948 to continue his piano studies, and it was there that he took his first conducting course. His first engagement was as orchestra coach at the Halle County Theatre, followed by positions as Kapellmeister of the Erfurt and Leipzig opera theatres. In 1955 he became a conductor of the Dresden Philharmonic, at the time headed by his former conducting teacher Heinz Bongartz. Mr. Masur returned to opera from 1958 to 1970 as general director of music at the Mecklenberg State Theatre of Schwerin, and from 1960 to 1964 he was senior director of music at the Komische Oper in Berlin, where he frequently collaborated with the noted stage director Walter Felsenstein. The Komische Oper's world tours were instrumental in building Kurt Masur's international reputation, which grew quickly with numerous appearances as a guest conductor in Europe. In 1967 Mr. Masur was appointed chief conductor of the Dresden Philharmonic, a position which he held until 1972. In

1975 he became a professor at the Leipzig Academy of Music. His first appearance as a conductor in the United States was with the Cleveland Orchestra in 1974, the same year he first toured with the Leipzig Gewandhaus. He has since returned to this country with the Gewandhaus Orchestra in the spring of 1981, the fall of 1982, and during the 1984-85 season, which included a Beethoven symphony cycle at Carnegie Hall in New York.

Mr. Masur has appeared with leading orchestras throughout Europe, has toured the Soviet Union and Japan, and has participated in numerous international music festivals. He has recorded nearly one hundred albums; those with the Gewandhaus which are available in the United States on the Philips label include the complete violin and orchestral works of Bruch and the Beethoven and Brahms violin concertos with Salvatore Accardo, the Brahms piano concertos with Misha Dichter, the Four Last Songs of Richard Strauss with soprano Jessye Norman, and an album of Strauss songs with tenor Siegfried Jerusalem. In addition, the five Mendelssohn symphonies are available on Vanguard Records.

Since his American debut, Mr. Masur has appeared with the Toronto Symphony, the Dallas Symphony, the Boston Symphony, the San Francisco Symphony, the New York Philharmonic, the Cleveland Orchestra, the Chicago Symphony, and the Philadelphia Orchestra. In Europe, his guest conducting engagements include such prestigious ensembles as the Berlin, Vienna, Czech, Leningrad, Stockholm, and Royal Philharmonic orchestras, the Dresden Staatskapelle, the Orchestre de Paris, and the New Philharmonia. Kurt Masur made his first appearance with the Boston Symphony Orchestra in February 1980. In his frequent guest appearances since then in Symphony Hall and at Tanglewood, his widely varied programs have included music of Mozart, Hindemith, Strauss, Tchaikovsky, Beethoven, Britten, Prokofiev, Brahms, Paganini, Kodály, Cimarosa, Liszt, Stravinsky, Haydn, Bartók, Weber, Schumann, Shostakovich, Mussorgsky, Franck, Respighi, Ravel, Telemann, Bach, and Handel.

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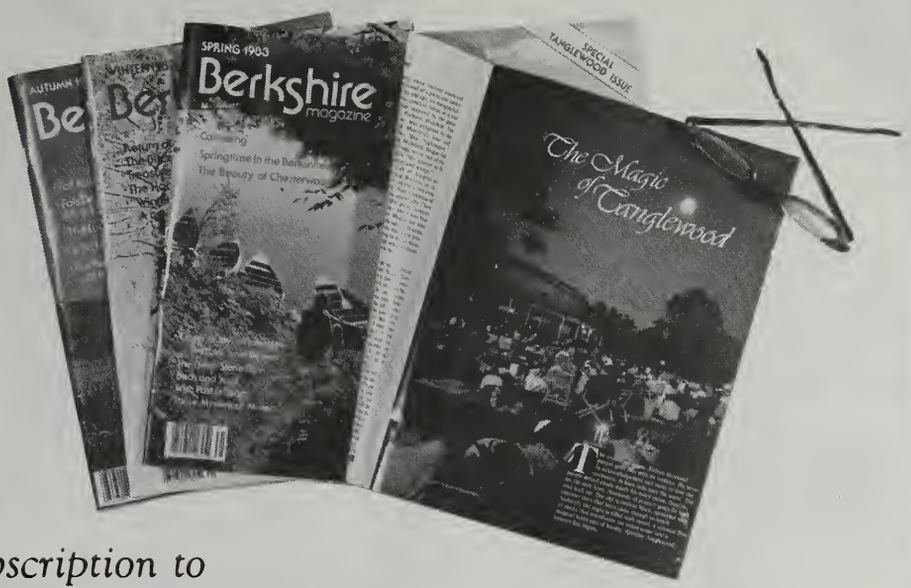
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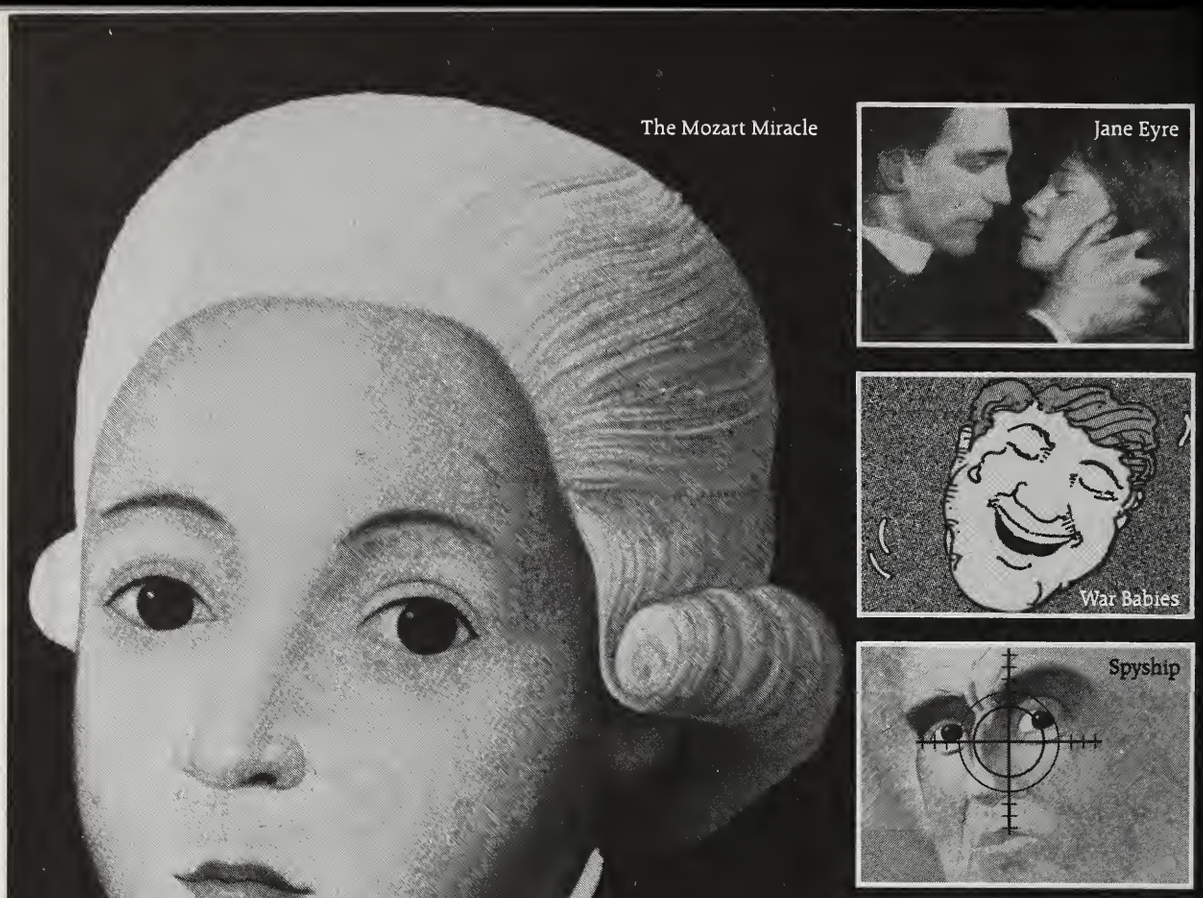
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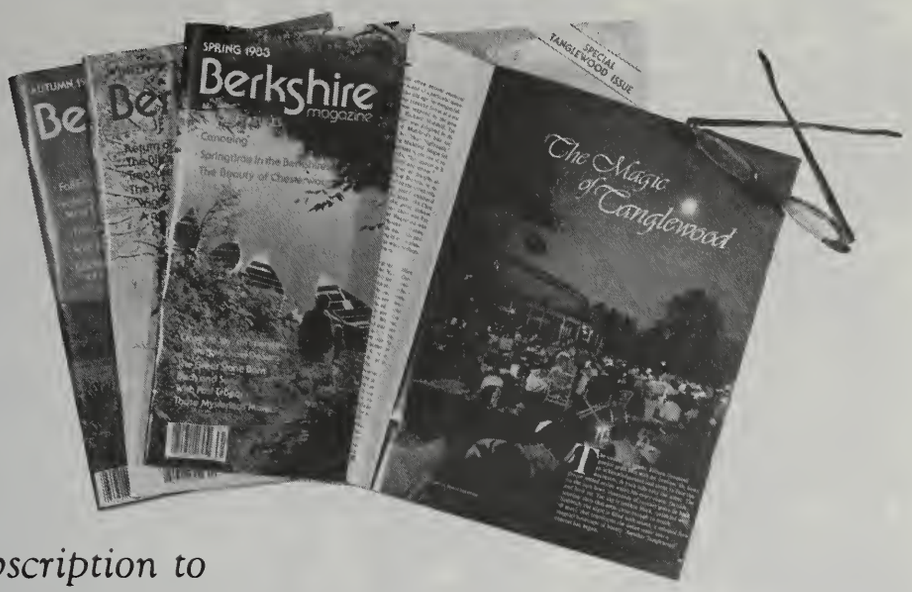
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KURT MASUR conducting

PROKOFIEV — Symphony No. 1 in D, Opus 25, *Classical*
- Allegro
- Larghetto
- Gavotte. Non troppo allegro
- Finale: Molto vivace

BEETHOVEN — Piano Concerto No. 3 in C minor, Opus 37
- Allegro con brio
- Largo
- Rondo: Allegro

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- Song
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- Intermezzo
- Entrance of the Emperor and his Court

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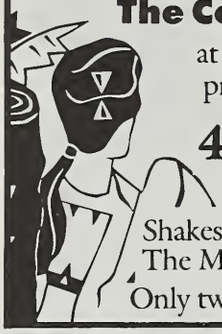
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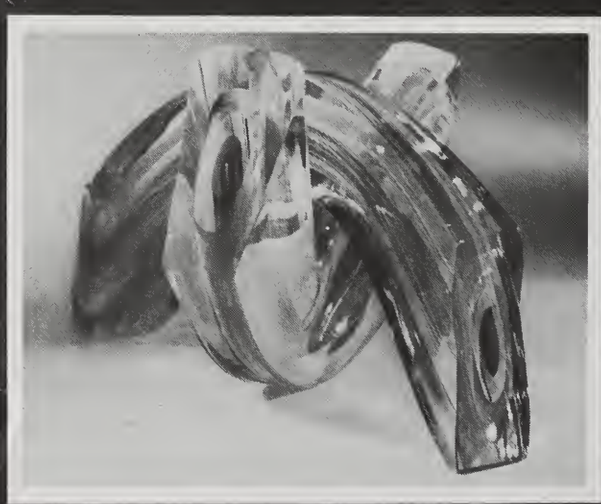
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NOTES

Sergey Prokofiev
Classical Symphony, Opus 25

Sergey Sergeyevitch Prokofiev was born in Sontzovka, near Ekaterinoslav in the Ukraine, on 23 April 1891 and died in Moscow on 5 March 1953. The Classical *Symphony, Opus 25, was written in 1916-17. The composer himself conducted the first performance in Petrograd on 21 April 1918; he also led the Russian Symphony Orchestra in the American premiere, which took place in New York in December of the same year. The score calls for a "classical" orchestra—two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings.*

This symphony is officially Prokofiev's Symphony No. 1 in D major, but the nickname *"Classical"* has taken hold so thoroughly that it is virtually never identified in the more formal way. Actually, it is not the first symphony Prokofiev ever composed; even before entering the St. Petersburg Conservatory, he had had formal training from Reinhold Glière, a recent graduate in composition, on the advice of Taneyev, to whom the young Prokofiev had taken his earliest compositions when he was eleven years old. Glière had spent the summer of 1902 at the Prokofiev family home in Sontzovka and had led the boy (at his own insistence) through the stages of composing a symphony in G major. He entered the Conservatory two years later, his parents having been persuaded by the director Glazunov that his talent demanded that he be given the opportunity. He made his best marks at the Conservatory as a pianist, but his interest in composing grew ever stronger. During the summer of 1908, Prokofiev and his fellow student Nikolai Miaskovsky undertook the challenge of writing a symphony apiece during their summer vacations; they wrote regularly to each other, sending the themes they were using and criticizing each other's work. At the end of the summer, they approached Glazunov in the hope that he would arrange orchestral readings of the two works. Prokofiev's symphony was in E minor and began with what Glazunov considered a "harsh" dissonance—a C major triad over an F-sharp in the bass; the director of the Conservatory was unable to get the boy, now a budding young composer of seventeen, to change the opening. "The C major with the F-sharp in the bass struck me as pleasantly dramatic and not at all 'harsh.'"

Prokofiev realized that Glazunov was beginning to be irritated with him for the "unseemly" music he was writing, but somehow a reading of the symphony was arranged. It was rather a makeshift affair; the conductor didn't want to look at the score in advance, so he was sightreading the whole thing. The young composer noted that the performance was entirely devoid of any kind of subtlety or even accuracy in the dynamics. But he had at least been able to *hear* his symphony.

> On my way home I asked myself: What was the result, for me, of hearing my symphony played? . . . I realized that the symphony was not really badly orchestrated and I also realized that if it had been rehearsed with close attention and understanding, those places could have been made to sound perfectly all right. But how much more naive it was than Scriabin's *Poem of Ecstasy*! In a word, I returned home dissatisfied and not at all beaming with joy. I would have to write a new symphony.

It took Prokofiev eight years to get around to writing the "new" symphony—the first one whose paternity he would acknowledge publicly. Ironically, having compared his 1908 work with his modern idol Scriabin, Prokofiev chose to write the new symphony after a distinctly older model: Haydn. The germ of the idea for the new symphony had been planted at about the time Prokofiev composed the now forgotten E minor work, while he was studying conducting with Nikolai Tcherepnin.

> I liked very much going to Tcherepnin's conducting class. Here it gradually became clear that the practice of constantly studying scores and then working with the orchestra in preparing them for performance was not only useful in terms of conducting but a help to me in learning more about orchestration.
>
> As Tcherepnin and I were sitting side by side with the score in front of us at one of those endless lessons, rehearsing the student orchestra, he would say, "Just listen to how marvelous the bassoon sounds right here!" And I gradually developed a taste for the scores of Haydn and Mozart: a taste for the bassoon playing staccato and the flute playing two octaves higher than the bassoon, etc. It was because of this that I conceived or thought up the *Classical Symphony,* although that was five or six years later. Right here I should note that, although I didn't learn all that I should have about orchestration in Rimsky-Korsakov's class, I made up for it in Tcherepnin's class.

The actual impetus to write the *Classical* Symphony came from Prokofiev's desire to compose an entire symphony without the use of a piano, which had been his constant aid in composition from his childhood improvisations to that time. It occurred to him that it might be easier to employ Haydn's style in that undertaking. And another thought intrigued him: if Haydn were alive at the time of his new composition (1916), how would he blend his own musical style with the newer elements of later music? Prokofiev decided to answer the question for him.



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He began the symphony in the summer of 1916 with the Gavotte (the third movement) and wrote material for the other movements too. The following summer, near Petrograd, he discarded the original finale entirely and rewrote it, while polishing the rest of the work. "And when it began to hang together, I renamed it the *Classical Symphony*. First because that was simpler. Second, out of mischief . . . and in the secret hope that in the end I would be the winner if the symphony really did prove to be a classic." And so it has proved: no symphonic work of Prokofiev's is performed more frequently or received with greater delight. Its directness and wit, its brevity, and its fusion of Haydnesque clarity with Prokofiev's youthful grotesqueries have won champions for the *Classical* Symphony both in Russia and in the West, when so much of Prokofiev's music is still evaluated according to the political stance of the critic.

The opening *coup d'archet* and arpeggiation of the D major triad take us back immediately to the world of the Viennese classics, as also the size of the orchestra and the way the various instruments are handled. But Prokofiev's sudden shift to C major only eleven measures into the piece tells us that the classical air is not simple imitation or pastiche, but a reworking of traditional musical gestures with witty modern twists. Still, the opening Allegro is in a straightforward sonata form, with a wonderful developmental climax in which the violins play the secondary theme metrically shifted by one beat. The Larghetto unfolds a simple rondo form, equally clear in its returns to the descending lyrical theme in the violins. The Gavotte is absolutely quintessential Prokofiev in its blend of innocent dance with delightful, unexpected twists of harmony. Prokofiev returned to this dance many years later and expanded it for use in his ballet score for *Romeo and Juliet*. The brilliant rushing finale, Molto vivace, maintains its high spirits without letup from beginning to end, partly because Prokofiev tried, in writing this movement, to use nothing but major chords. This plan demands some lightning changes of key that would have surprised old Haydn, but they would no doubt have delighted him, too.

— Steven Ledbetter

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Ludwig van Beethoven
Piano Concerto No. 3 in C minor, Opus 37

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. Sketches for Beethoven's Piano Concerto No. 3 appear as early as 1796 or 1797, although the principal work of composition came in the summer of 1800. It may have been revised at the end of 1802 for the first performance, which took place in Vienna on 5 April 1803 with the composer as soloist. Some time after completing the concerto—but before 1809—Beethoven wrote a cadenza, possibly for Archduke Rudolph. The concerto is scored for solo piano and an orchestra of flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, and strings.

One morning during the summer of 1799 Beethoven was walking through the Augarten* with Johann Baptist Cramer, one of the most brilliant pianists of his day and one of the few whom Beethoven found worthy of praise. Cramer was on a continental tour from his home town of London and had stopped in Vienna to look up Haydn, whose favorite he had been during Haydn's London visits a few years earlier. At this time he made the acquaintance of Beethoven. As the two men were strolling through the Augarten early one Thursday morning, they heard a performance of Mozart's C minor piano concerto, K.491. Beethoven suddenly stopped and drew Cramer's attention to a simple but beautiful theme introduced near the end of the concerto and exclaimed, "Cramer, Cramer! We shall never be able to do anything like that!" Opinions may (and do) differ as to exactly what passage affected Beethoven so strongly, but there is in any case no doubt that Mozart's C minor concerto was one of his favorite works, and echoes of that enthusiasm are clearly to be found in his own Piano Concerto No. 3 in C minor, which was, apparently, already in the works—at least in some preliminary way—at the time of the reported incident.

It is misleading to think of the concerto as "Opus 37," a number applied when the work was published four years after composition; it should really be linked with the other compositions of 1799-1800: the six Opus 18 string quartets, the Septet, Opus 20, and the First Symphony, Opus 21. Still, even though it is an early work, the Third Piano Concerto shows a significant advance over its predecessors.

For some reason Beethoven withheld performance of the concerto for three years. When the performance finally took place, it was part of a lengthy concert that the composer himself produced to introduce several of his newest works

In the Leopoldstadt suburb of Vienna, on an island located between the Danube proper and a semicircular man-made arm called the Danube Canal, there is a stretch of open meadowland that was once part of the Imperial hunting preserve. Emperor Joseph II opened it to the public as a garden in 1775, and for nearly half a century the "meadow garden" ("Augarten"* in German) featured, in addition to the usual alfresco pleasures, a rich musical life centered in a concert-hall-with-restaurant built there by the early 1780s. The concerts were held outdoors on summer days, usually on Thursday mornings at the extraordinary hour of half-past seven. Mozart played there in at least one series of concerts, and Beethoven introduced his *Kreutzer* Sonata there; moreover his first five symphonies and first three piano concertos were all regularly featured at the Augarten concerts. (Although the Augarten ceased to function as an important concert location by 1830, there remains even today at least one musical connection: the Vienna Choirboys are housed on the grounds, where they can presumably soak up lingering resonances of Mozart and Beethoven.)

(this concerto, the Second Symphony, and the oratorio *Christ on the Mount of Olives*); he also inserted the First Symphony, already becoming a favorite in Vienna, to attract the audience. The performance was to take place on 5 April 1803 in the Theater-an-der-Wien, where Beethoven himself lodged gratis while working on his opera *Fidelio*, which was ultimately produced there. The last rehearsal for the concert, on the day of the performance, was a marathon affair running without pause from 8 a.m. until 2:30 p.m., when everyone broke for lunch provided by Prince Lichnowsky, after which the oratorio was given still another run-through. It is a wonder that any of the performers could manage the performance, which began at 6 p.m. and proved to be so long that some of the shorter pieces planned for the program were dropped. Still, audiences were accustomed to sitting through three or four hours of musical performances in those days, though even if they were accustomed to such long performances they can scarcely have been expected to hear three large new compositions in a completely fresh and receptive frame of mind. The fact that Beethoven made up the program entirely of his own works—and then charged elevated prices for tickets—clearly indicates that he expected the power of his name to work at the box office, and so it seems to have befallen, since he cleared 1800 florins on the event.

Critical response to the concerto at its first performance ranged from lukewarm to cold; in fact, the only thing that really pleased the audience, it seems, was the familiar First Symphony. Even the delightful Second, receiving its first performance, put off the critic of the *Zeitung für die Elegante Welt* with what he perceived as too much "striving for the new and surprising." And in the concerto Beethoven's playing was apparently not up to his best standards. Perhaps he was tired from the strenuous day's rehearsal. Still, the concerto quickly established itself in the public favor. When Ries played the second performance the prestigious *Allgemeine Musikalische Zeitschrift* declared it to be "indisputably one of Beethoven's most beautiful compositions."

Although Beethoven knew and admired the Mozart concertos, he had not yet learned one important trick of Mozart's: that of withholding some tune for the



soloist. Invariably Mozart left something out of the orchestral exposition so that it could first be presented by the piano in the solo exposition, thereby helping to characterize the pianist as an individual personality against the orchestra. But in the C minor concerto, Beethoven lays out all of the thematic material at once in the longest and fullest orchestral statement that he ever wrote for a concerto. The main theme is typically Beethovenian in its pregnant simplicity, outlining a triad of C minor in the first measure, marching down the scale in the second, and closing off the first phrase with a rhythmic "knocking" motive that was surely invented with the timpani in mind (although Beethoven does not explicitly reveal that fact yet). Much of the "action" of the first movement involves the gradually increasing predominance of the "knocking" motive until it appears in one of the most strikingly poetic passages Beethoven had yet conceived—but that's anticipating.

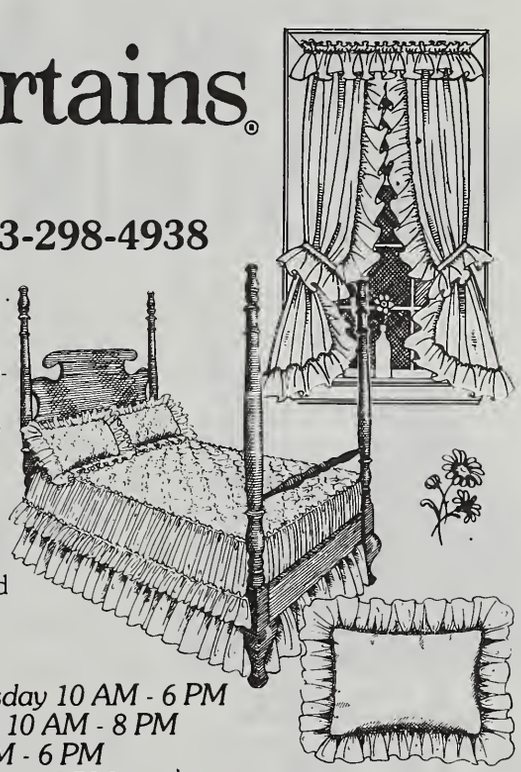
As the orchestral statement proceeds, Beethoven modulates rather early to the secondary key of E-flat (something else Mozart wouldn't have done—he would leave it to the soloist to engineer the appearance of the new key) and introduces the secondary theme. But then, as if suddenly recognizing his *faux pas*, he returns to the tonic major, C, and passes on to the closing thoughts, once again in C minor. The orchestra's definite close on the tonic threatens stasis, but the soloist enters with forthright scales that run directly into the principal theme, whereupon the real forward momentum begins.

The piano exposition restates all the major ideas that the orchestra has already presented but makes the modulation to the new key definitive with an extended closing idea based on the rhythm of the "knocking" motive, which begins to

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grow in prominence. It completely dominates the development section, which intertwines other thematic ideas over the recurring staccato commentary of that rhythm. The recapitulation does not emphasize the knocking beyond what had already occurred in the soloist's exposition, but Beethoven is preparing to spring one of his most wonderful ideas, the success of which requires him to build on the other themes for the moment. Even in the cadenza, which Beethoven composed some years after the rest of the concerto, he retains his long-range plan by basing it on all the important thematic ideas *except* the knocking rhythm. The reason appears as the cadenza ends: Beethoven (following an idea drawn from Mozart's C minor concerto) allows the piano to play through to the end of the movement, rather than simply stopping with the chord that marks the re-entry of the orchestra, as happens in most classical concertos. But it is *what* the soloist plays that marks the great expressive advance in this score: wonderfully hushed arabesques against a pianissimo statement of the original knocking motive at last in the timpani, the instrument for which it was surely designed from the very start. Here for the first time in Beethoven's concerto output he produces one of those magical "after the cadenza" moments of otherworldly effect, moments for which listeners to his later concertos wait with eager anticipation.

The Largo seems to come from an entirely different expressive world, being in the unusually bright key of E major. It is a simple song-form in its outline but lavish in its ornamental detail. In his last two piano concertos, Beethoven links the slow movement and the final rondo directly. He has not quite done that here, though he invents a clever way of explaining the return from the distant E major

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to the home C minor: the last chord of the slow movement ends with the first violins playing a G-sharp as the top note of their chord, which also includes a B-natural; Beethoven reinterprets the G-sharp as A-flat (part of the scale of his home key) and invents a rondo theme that seems to grow right out of the closing chord of the slow movement. Nor does he forget that relationship once he is safely embarked on the rondo; one of the most charming surprises in the last movement is a solo passage in which the pianist takes over an A-flat from the orchestra and, while repeating it in an "oom-pah" pattern, reinterprets it again as a G-sharp to recall momentarily the key of the slow movement before the strings return with definite hints that it is high time to end such stunts and return to the main theme and the main key. But Beethoven has not yet run out of surprises; when we are ready for the coda to ring down the curtain, the pianist takes the lead in turning to the major for a brilliant ending with an unexpected 6/8 transformation of the material.

—S.L.

Zoltán Kodály
Suite from the opera *Háry János*

Zoltán Kodály was born in Kecskemét, Hungary, on 16 December 1882 and died in Budapest on 6 March 1967. He composed the comic opera Háry János *in 1925 and 1926; it was premiered in Budapest on 16 October 1926. The orchestral suite drawn from the opera received its first performance in Barcelona on 24 March 1927. The suite is scored for three flutes (all doubling piccolo), two oboes, two clarinets, E-flat clarinet, and alto saxophone, two bassoons, four horns, three trumpets, three cornets, three trombones and tuba, timpani, bass drum, cymbals, side drum, triangle, piano, celesta, Hungarian cimbalom (played at this performance by Myron Romanul), and strings.*

Zoltán Kodály, along with his friend and compatriot Béla Bartók, devoted much of his life to inaugurating a tradition, a tradition of genuine native Hungarian art. There had, to be sure, been earlier Hungarian composers, but even during the height of nineteenth-century nationalistic fervor (which had produced such figures as Smetana and Dvořák in Czechoslovakia, Grieg in Norway, and "the Five" in Russia), Hungary produced no such internationally famous composers. There was, to be sure, the Hungarian-born Franz Liszt, but he scarcely knew the language (he always wrote in and preferred to speak either French or German) and was not especially familiar with the culture of the homeland he had left as a small boy. The major true "nationalist" in Hungary was Ferenc Erkel, a composer whose reputation never spread beyond the borders of his country (though his operas *Hunyadi László* and *Bánk-Bán* are still frequently performed there and form the core of the Hungarian operatic repertory). It remained for two twentieth-century composers, who happened to be fascinated by the *real* folk music of the Hungarian people—and not what passed for it in collections of *Zigeunerlieder,* "gypsy songs"—to succeed finally in infusing their compositions with the native spirit.

Kodály (his name, accented, like all Hungarian names, on the first syllable, is pronounced *KO-die,* the last syllable forming a long diphthong, almost *dah-ee)* and Bartók spent years actually collecting folk songs on recording cylinders and

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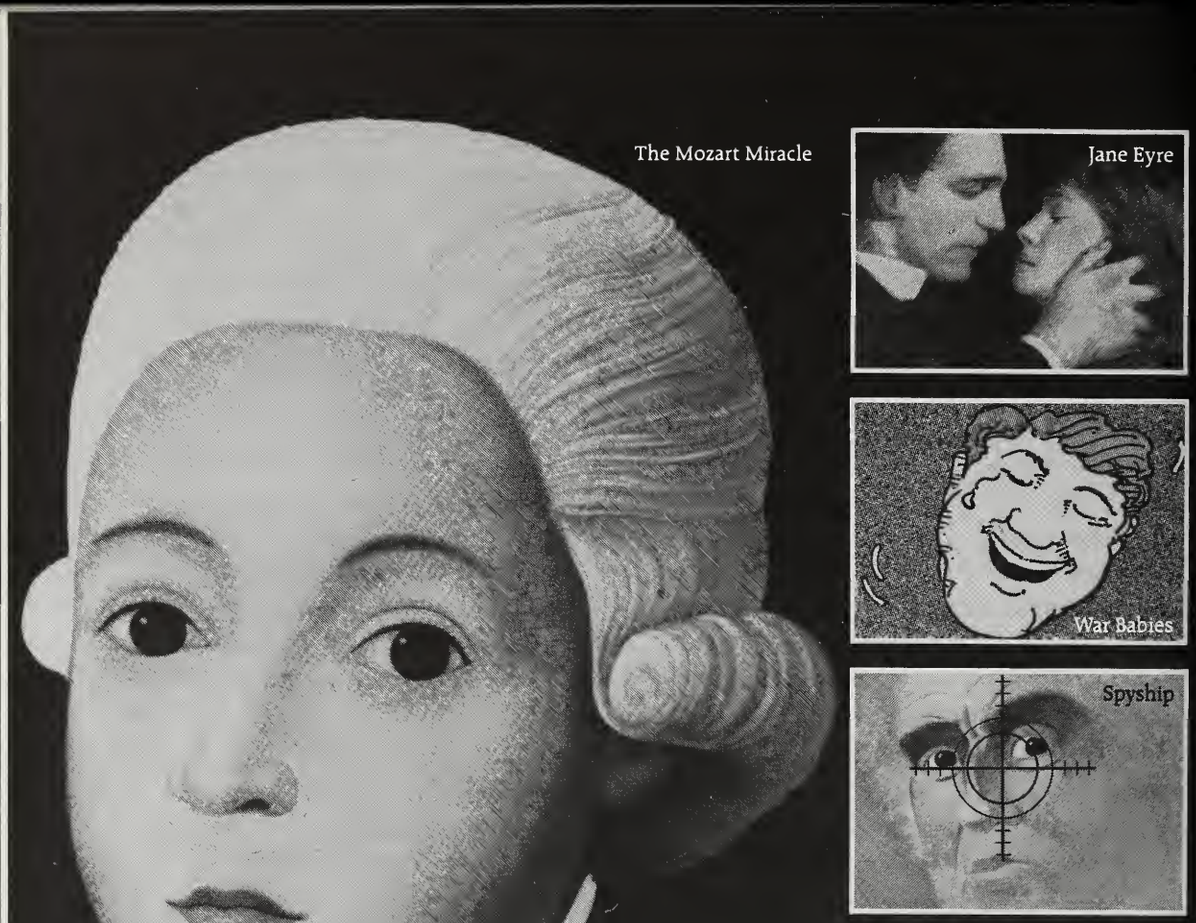
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studying them both for their own musical values and for their potential usefulness as a source for original composition. Circumstances eventually separated Bartók and Kodály, and their musical styles were, in any case, quite different, but the two friends each made signal contributions to Hungarian musical life as composers and in related fields: Bartók as ethnomusicologist, Kodály as the moving force behind a progressive and influential school of music education.

Kodály's first opera, *Háry János*, was composed with the express aim of introducing to the musical stage genuine Hungarian folk song, which he had already begun to arrange in choral settings aimed at improving the quality of the music that children in school choirs were given to sing. He had also already composed one of the core works of his output, the *Psalmus Hungaricus*, a work thoroughly permeated with Hungarian rhythmic and melodic gestures. *Háry János*, too, is a fresh and youthful work, reflecting the humor and energy of Kodály's vision. The title character was apparently a historical figure, a veteran of the Napoleonic wars, who had been converted into literary form in a narrative poem by János Garay, who knew him personally. Kodály's preface to the opera describes the essence of the character and of the plot:

> Háry is a peasant, a veteran soldier, who day after day sits in the tavern, spinning yarns about his heroic exploits; and being a real peasant, the stories produced by his fantastic imagination are an inextricable mixture of realism and naivety, of comic humor and pathos. Yet he is by no means just a Hungarian Munchausen. Though superficially he appears to





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be merely a braggart, essentially he is a natural visionary and poet. That his stories are not true is irrelevant, for they are the fruit of a lively imagination, seeking to create, for himself and for others, a beautiful dream world.

The incidents of the opera may be briefly retold, inasmuch as many of them are presented in the orchestral suite. Háry, who is firmly devoted to his village sweetheart Örzse, ignites the heart of the Empress Marie Louise, Napoleon's wife, who takes him to Vienna. Napoleon's minister, also in love with Marie Louise, declares war on Austria, but Háry defeats the armies of Napoleon single-handedly. Marie Louise is more infatuated with him than ever when he receives a hero's welcome in Vienna, but he dismisses her and returns to Örzse, intent on spending the rest of his days in the recollection and retelling of his adventures.

The suite begins with the prelude to the opera, which is itself preceded by the most monumental and glorious orchestral sneeze ever composed. According to Hungarian superstition, sneezing during the telling of a story was a guarantee of veracity—which means, of course, that the tale-teller can take advantage of the sneeze to slip in some real whoppers! So the first few measures warn us to be on our guard . . .

The second movement, with its brilliant tintinnabulation for high woodwinds, brass, bells, and percussion, depicts a Viennese musical clock. In quite a different mood, the Song of the third movement (in the opera the love duet between Háry and Örzse) calls up the Hungarian landscape with characteristic musical gestures of Hungarian song: the rhythmic pattern of short-long (accented on the first note, as if it were a word in the Hungarian language); the twirling decorative woodwind cadenzas in the clarinet and later the flute; and the virtuosic swirl of the Hungarian cimbalom. The fourth movement is high-level caricature opening with a brassy military procession, moving on to the ludicrous battle between Háry János and Napoleons's forces (three piccolos, brass, and percussion), and closing with Napoleon's lament at his defeat, a parodistic solo for alto saxophone. The fifth movement, Intermezzo, borrows a melody from an 1802 Hungarian piano method to produce a rich recreation of the characteristic nineteenth-century dance form, the *verbunkos*. The last movement is again parodistic, depicting a simple man's vision of the high dignitaries of the Imperial court.

The suite, with its carefully planned sequence of sharp contrasts, reflects Kodály's warmhearted treatment of the common people of his opera—turning to satire and even mockery for the scenes of the distant and unthinking great world of the court to which the people are strangers, but imbuing his score with gentle nobility when dealing with the little people who are the principal focus of his attention.

—S.L.

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Kurt Masur



Music director of the Leipzig Gewandhaus Orchestra since 1970, Kurt Masur was born in Brieg, Silesia, in 1927. Mr. Masur's first musical training was at the piano. He attended the Music College of Leipzig from 1946 to 1948 to continue his piano studies, and it was there that he took his first conducting course. His first engagement was as orchestra coach at the Halle County Theatre, followed by positions as Kapellmeister of the Erfurt and Leipzig opera theatres. In 1955 he became a conductor of the Dresden Philharmonic, at the time headed by his former conducting teacher Heinz Bongartz. Mr. Masur returned to opera from 1958 to 1970 as general director of music at the Mecklenberg State Theatre of Schwerin, and from 1960 to 1964 he was senior director of music at the Komische Oper in Berlin, where he frequently collaborated with the noted stage director Walter Felsenstein. The Komische Oper's world tours were instrumental in building Kurt Masur's international reputation, which grew quickly with numerous appearances as a guest conductor in Europe. In 1967 Mr. Masur was appointed chief conductor of the Dresden Philharmonic, a position which he held until 1972. In 1975 he became a professor at the Leipzig Academy of Music. His first appearance as a conductor in the United States was with the Cleveland Orchestra in 1974, the same year he first toured with the Leipzig Gewandhaus. He has since returned to this country with the Gewandhaus Orchestra in the spring of 1981, the fall of 1982, and during the 1984-85 season, which included a Beethoven symphony cycle at Carnegie Hall in New York.

Mr. Masur has appeared with leading orchestras throughout Europe, has toured the Soviet Union and Japan, and has participated in numerous international music festivals. He has recorded nearly one hundred albums; those with the Gewandhaus which are available in the United States on the Philips label include the complete violin and orchestral works of Bruch and the Beethoven and Brahms violin concertos with Salvatore Accardo, the Brahms piano concertos with Misha Dichter, the Four Last



Songs of Richard Strauss with soprano Jessye Norman, and an album of Strauss songs with tenor Siegfried Jerusalem. In addition, the five Mendelssohn symphonies are available on Vanguard Records.

Since his American debut, Mr. Masur has appeared with the Toronto Symphony, the Dallas Symphony, the Boston Symphony, the San Francisco Symphony, the New York Philharmonic, the Cleveland Orchestra, the Chicago Symphony, and the Philadelphia Orchestra. In Europe, his guest conducting engagements include such prestigious ensembles as the Berlin, Vienna, Czech, Leningrad, Stockholm, and Royal Philharmonic orchestras, the Dresden Staatskapelle, the Orchestre de Paris, and the New Philharmonia. Kurt Masur made his first appearance with the Boston Symphony Orchestra in February 1980. In his frequent guest appearances since then in Symphony Hall and at Tanglewood, his widely varied programs have included music of Mozart, Hindemith, Strauss, Tchaikovsky, Beethoven, Britten, Prokofiev, Brahms, Paganini, Kodály, Cimarosa, Liszt, Stravinsky, Haydn, Bartók, Weber, Schumann, Shostakovich, Mussorgsky, Franck, Respighi, Ravel, Telemann, Bach, and Handel.

Emanuel Ax



Hailed as one of the most remarkable pianists of his generation, Emanuel Ax has won some of the music world's most prestigious prizes. In addition, he has performed with virtually every major orchestra in the United States—as well as those of eastern and western Europe, Latin America, and the Orient—given countless recitals, and recorded numerous albums for RCA. In 1974, the Polish-born pianist was catapulted into public view when he won the first Arthur Rubinstein International Piano Competition; five years later he captured the coveted Avery Fisher Prize. Many of Mr. Ax's recordings under his exclusive RCA contract have become best-sellers. His recordings of the two Chopin concertos and of Schumann's *Humoreske* and *Fantasiestücke* have been nominated for Grammy awards. His recent releases include the Brahms D minor piano concerto with James Levine and the Chicago Symphony and the Brahms F minor quintet for piano and strings with the Cleveland Quartet. Future recording plans include the Schubert *Trout* Quintet with the Guarneri Quartet and the Brahms sonatas for piano and cello with Yo-Yo Ma. For CBS records, he and Mr. Ma will record all the Beethoven

cello sonatas; two volumes have already been released.

During the 1983-84 season, in addition to two separate tours of Europe, Mr. Ax appeared with the Boston Symphony Orchestra under the direction of Simon Rattle (his most recent appearance since his BSO debut in 1978 at Tanglewood), as well as with the Cleveland Orchestra, the Los Angeles Philharmonic, and the Philadelphia Orchestra, among others. He also performed the United States premiere of Hans Werner Henze's *Tristan* with the New York Philharmonic, played two solo recitals in New York City, and appeared in trio performances with Yo-Yo Ma and violinist Young-Uck Kim on an east coast tour. Recent summer engagements have included the Hollywood Bowl, Blossom, Tanglewood, and New York's Mostly Mozart festivals. In addition to performances with many of the world's major orchestras, Mr. Ax's 1984-85 season included appearances throughout the United States with Yo-Yo Ma and performances with the Chamber Music Society of Lincoln Center. In Europe, he toured with Leonard Slatkin and the St. Louis Symphony and performed with André Previn and the Royal Philharmonic, beginning a recorded series of all the Beethoven concertos with that orchestra.

Born in Lwow, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family as a boy. His studies in the precollege division of Juilliard were greatly supported by the sponsorship of the Epstein Fine Arts Fund administered by the Boys Club of America, and he subsequently won the Young Concert Artists' Michaels Award. Mr. Ax's only piano teacher was Mieczylaw Munz. He is a graduate of Columbia University, where he majored in French, and he lives in New York City with his wife, pianist Yoko Nozaki, their son Joseph, and daughter Sarah.

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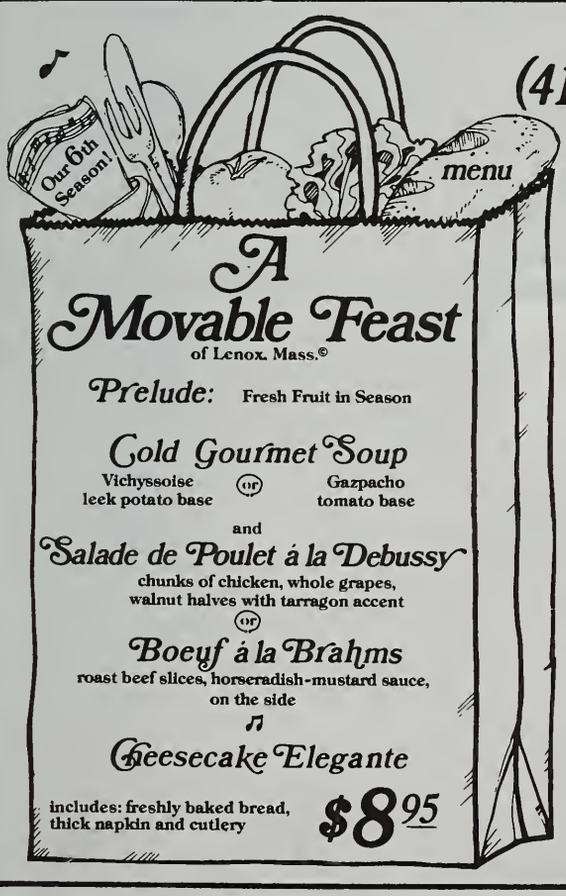
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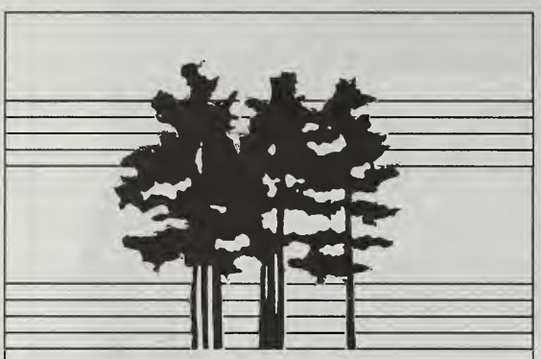
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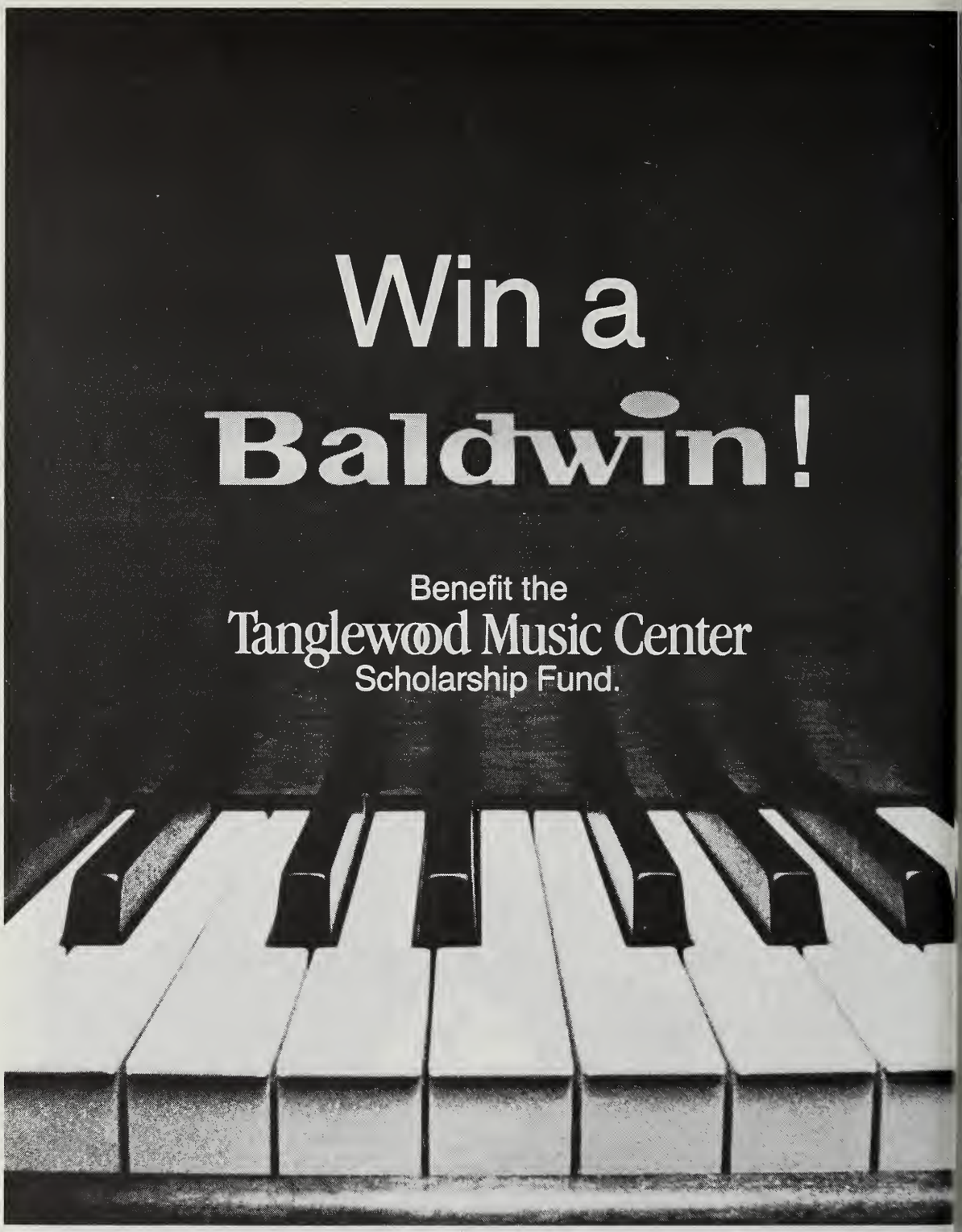
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Violin Concerto No. 4 in D, K.218
- Allegro
- Andante cantabile
- Rondeau: Andante grazioso

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NOTES

Wolfgang Amadè Mozart
Divertimento No. 11 in D, K.251

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He composed his Divertimento in D, K.251, in the summer of 1776 for a party given on 26 July to celebrate the twenty-fifth name day of his sister Maria Anna ("Nannerl"). The divertimento is scored for oboe, two horns, and string quartet.

Background music is apparently one of the signs of "civilized" society. That may be galling to many people who feel that music intended *not* to be listened to is an abomination, but the fact remains that whenever a group of people decide to lend a higher "tone" to their gatherings, music is one of the first attractions. It can provide an agreeable background to eating and drinking, cards, conversation, or lovemaking—all pastimes that are as popular today as they were in the eighteenth century.

Background music was everywhere in Mozart's Austria—almost as ubiquitous as it is with us, in fact, the big difference being that the sounds then were made by live musicians, not by jukeboxes, radios, phonographs, and extended tapes for use in supermarkets, drugstores, and elevators. Mozart composed large quantities of this "occasional" music for practical use, and almost always for a given event. The music composed for a party or festive occasion might range from rather elaborate works for full orchestra down to a smaller wind ensemble consisting of pairs of oboes, horns, and bassoons. Some of the works were designed for use in the open air (during the summer months!). Those called *"serenades"* were usually for full orchestra and were designed for grand celebrations such as the close of the academic year at the university, the Archbishop's name day, or the wedding of the Burgomaster's daughter. *"Divertimento"* was a term that Mozart used fairly consistently for chamber music, generally composed for more modest occasions and probably for private performance indoors.

Mozart knew that audiences giving half their attention—at best—would not want to hear an intense and closely reasoned musical argument. So he wrote music that is freewheeling, lightly tuneful, devoid of elaborate and complicated harmonic schemes, and in no hurry to get anywhere. He threw in extra movements (this is not a symphony—the motto is "the more the better"), too, and laid out the "standard" movements with lots of repeats. Yet even under these conditions, he provided music of grace, wit, and charm—and he knew well enough to end with a final passage lively enough to attract the attention of the most blasé partygoer in order to give the musicians their hard-earned round of applause.

Virtually every Mozart divertimento is paired with a march, either attached to the divertimento in the manuscript or composed at about the same time (and in the same key). The band was expected to play the march before and after the divertimento—probably as the guests were entering and leaving the room in which the party was to be given. We know from one of Leopold Mozart's letters to his son that similar marches were performed in connection with outdoor compositions as well; normally they would be memorized by the musicians and played as they moved through the streets of Salzburg to the place where they

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were scheduled to perform. In the case of K.251, the march is appended to the manuscript after the finale of the divertimento proper; however, for a concert performance such as today's, the march is typically omitted.

The summer of 1776 was a big one for Mozart's production of party music. In June he produced a divertimento in F (K.247) for Countess Antonia Lodron, a lady of some consequence in Salzburg. That same month he wrote his longest and most elaborate piece of occasional music, the *Haffner* Serenade, K.250(248b), for the wedding of the Burgomaster's daughter on 22 July. Just four days later came the first performance of the present divertimento, K.251, which, if it was much smaller than the *Haffner*, nonetheless meant a great deal to Mozart, since it was intended for his own sister's twenty-fifth name day. Mozart added an oboe to his standard divertimento ensemble, making possible a concertante relationship between that instrument and the first violin. The opening Allegro molto is brisk and lively. The remaining internal movements—the first Menuetto, the Andantino, and the second Menuetto—are all gracious and lyrical. The second Menuetto lacks a Trio; instead Mozart offers the less customary format of theme and variations, in which the variations alternate with the minuet. The finale, though called by the Italian term *"rondo"* in the published score, is really a *"rondeau"* in the French style, with a leisurely alternation between the principal tune and a variety of contrasting ideas, presented with virtually no development. Even the march intended to surround the divertimento was conceived by Mozart "in the French style" (he labels it a *"Marcia alla francese"*). Alfred Einstein has suggested that all of this French character in a work intended for a party in Salzburg was Mozart's graceful tribute to the fact that his sister was a francophile. Such awareness of a specific musical requirement—and its fulfillment in these successful terms—would be utterly characteristic of Mozart.

—Steven Ledbetter





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Wolfgang Amadè Mozart
Violin Concerto No. 4 in D, K.218

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He composed the five violin concertos, K.207, 211, 216, 218, and 219, between April and December 1775; K.218 was completed in October and probably had its first performance in Salzburg not long afterward. The score calls for solo violin and an orchestra consisting of two oboes, two horns, and strings.

Wolfgang's father Leopold was himself a musician of some note, a violinist and composer. His great contribution was a violin method, *Versuch einer gründlichen Violinschule*, published in the very year of Wolfgang's birth and for a long time the standard work of its type. Needless to say, when Wolfgang's musical talent became apparent, the father undertook to devote himself wholeheartedly to his training and exhibition both as a moral obligation and a financial investment. (Alfred Einstein has remarked, "The proportions of obligation and investment are not easy to determine.") The training included instruction on both the violin and the harpsichord, with the result that Wolfgang was able to make professional use of his skill on both instruments.

It appears that his devotion to the violin dwindled after he moved permanently to Vienna and left his father's sphere of influence. Certainly in his maturity he

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preferred the keyboard as the principal vehicle of virtuosity, and it was for the keyboard that he composed his most profound concertos, whether intended for himself or for other virtuosos. But during the earlier years, when he was still concertmaster in the court orchestra of the Archbishop Hieronymus Colloredo of Salzburg, playing the violin at court was one of his duties—one that he fulfilled with some distaste. His father continued to encourage his violin playing. In a letter of 18 October 1777, Leopold wrote, "You have no idea how well you play the violin, if you would only do yourself justice and play with boldness, spirit, and fire, as if you were the first violinist in Europe." Perhaps it was the constant paternal pressure that caused Wolfgang ultimately to drop the violin as a solo instrument. In Vienna he preferred to play the viola even in chamber music sessions, and his concert appearances were as a pianist.

In any case, the five violin concertos were all composed during a single year, 1775, while Wolfgang was still concertmaster in the service of the Archbishop at Salzburg. It is not clear whether he wrote them for himself or for Gaetano Brunetti, an Italian violinist also in the Archbishop's orchestra. There is some evidence to suggest the latter possibility: a few years later Mozart wrote a new slow movement (an Adagio in E major, K.261) to replace the middle movement of the fifth violin concerto (K.219), and Leopold referred to K.261 in a letter of 9 October 1777 as having been written for Brunetti "because he found the other one too studied." But that is certainly not solid proof that the original concerto, much less all five of them, was composed for the Italian instrumentalist.



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All five of the violin concertos of 1775—when Mozart was but nineteen years old—date from a period when the composer was still consolidating his concerto style and before he had developed the range of dramatic power of his mature piano concertos. They still resemble the Baroque concerto, with its ritornello for the whole orchestra recurring like the pillars of a bridge to anchor the arching spans of the solo sections. Mozart gradually developed ways of using the tutti-solo opposition of the Baroque concerto in a unique fusion with the dramatic tonal tensions of sonata form, but the real breakthrough in his new concerto treatment did not come until the composition of the E-flat piano concerto, K.271, in January 1777. Thus all of the five violin concertos precede the "mature" Mozart concerto, which is not at all the same thing as saying that they are "immature" pieces.

Even within the space of the nine months during which they were composed, Mozart's concerto technique underwent a substantial development, and the last three of the five concertos have long been a regular part of the repertory. Wolfgang and Leopold both seem to have been especially fond of K.218. They referred to it as the "Strasbourg concerto," apparently because one of the tunes in the last movement was similar to a dance known as the *"Ballo strasburghese."* Wolfgang reported to his father that he had played it most successfully in Augsburg on 19 October 1777; "it went like oil," he wrote four days later. Earlier in the same month Leopold had written to Wolfgang of Brunetti's performance of the concerto in Salzburg. It had gone well generally, "but in the two Allegros he played wrong notes occasionally and once nearly came to grief in a cadenza." Leopold's report was, no doubt, partly informational, but perhaps he meant it also to spur Wolfgang to greater heights in his violin playing.

Compared to the earlier concertos of 1775, K.218 is much expanded in scale and in the development of concerto technique: the first appearance of the soloist following the orchestral ritornello is now more of an event, a dramatic moment like the appearance of a singer in an opera aria. Mozart's skill at projecting the solo part—using extremes of range, greater virtuosity, and modulatory exploration—brings this concerto and the one that followed it close to Mozart's mature concerto style of the following decade; the growth in his control of the medium in just a matter of months is nothing short of extraordinary.

The Andante cantabile is a lyrical instrumental aria in slow-movement sonata form for the soloist, who occasionally engages in delicious dialogue with the oboes. The final Rondeau (the French spelling is significant, suggesting a refined grace and stateliness that was swept away entirely in some of the whirlwind rondos—with Italian spelling—in the later concertos) alternates an Andante grazioso in 2/4 time with Allegro ma non troppo in 6/8. Each time the andante appears, with its measured little tune, it seems to get stuck, just before the cadence, and only a burst of the 6/8 allegro can bring the musical sentence to conclusion. The extended middle section of the movement, in gavotte rhythm, continues the "French" feeling. When the main andante theme returns twice more, Mozart provides two new "solutions" to the problem of getting unstuck and brings the concerto to a close in whimsical good humor with a fadeout to silence.

— S.L.

Wolfgang Amadè Mozart
Symphony No. 36 in C, K.425, *Linz*

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. Incredible though it seems, he composed the Linz *Symphony in something like four days, beginning some time after his arrival in Linz at 9 a.m. on 30 October 1783 and having it ready for performance by 4 November. The first United States performance was given by the Orchestral Union under the direction of Carl Zerrahn at the Boston Music Hall on 28 March 1860. The* Linz *Symphony is scored for two each of oboes, bassoons, horns, and trumpets, with kettledrums and strings.*

Linz is Austria's third largest city, industrial, not especially attractive, but renowned for a heady chocolate, almond, and jam cake, and for this symphony of Mozart's. Wolfgang and Constanze Mozart visited there for three weeks in the fall of 1783 as guests of Count Johann Joseph Thun, an old friend of the Mozart family. They had gone from Vienna to Salzburg to present Constanze to Wolfgang's father and in the hope of reconciling him to their marriage. Leopold Mozart, however, was adamantly difficult, and the young couple, unhappy about the storm clouds *chez* Papa, were relieved to get away. When they got to Linz after stops at Vöcklabruck, Lambach (where Mozart arrived just in time to accom-



pany the *Agnus Dei* at Mass), and Ebelsberg they were met at the city gates by a servant of the Thun household, to make sure they not stop at an inn, but go instead to the family's house in Minorite Square. A concert was arranged to take place in the theater on Tuesday, 4 November, and since Mozart, as he reported next day in a letter to his father, had no symphony with him, he had to "work on a new one at head-over-heels speed."

It is a grandly inventive work that Mozart made in such a hurry. For the first time, he begins a symphony with a slow introduction, declamatory at first, then yielding and full of pathos, and cannily creating suspense. The Allegro to which it leads is energetic, festive, with a touch of the march about it. And how delightful the first theme is, with those slow notes that so carefully fail to prepare us for the sudden rush of the third and fourth bars. Only the recapitulation—more of a repeat than the continuation of development we are apt to expect from Mozart at this point in his life—reminds us of the daunting deadline against which he wrote.

The "adagio" is modified by "Poco," but to have a slow movement be any kind of Adagio at all is rare enough in Mozart. Touched by the six-eight lilt of the siciliano, it is in F major, but yearns always for minor-mode harmonies. It seems to look ahead to the wonderful slow movement—plain "Adagio" and quite openly in a minor key—of the A major piano concerto, K.488, written two-and-a-half years later.

The minuet is courtly, and the Trio, with its delicious scoring for oboe an octave above the violins and for bassoon an octave below (or sometimes in canon and sometimes a sixth below), is demurely rustic. The finale brings back the first Allegro's exuberance, but in heightened form.

—Michael Steinberg

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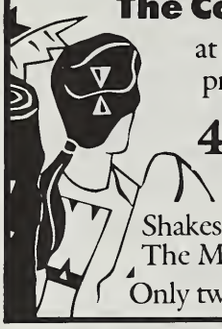
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Kurt Masur



Music director of the Leipzig Gewandhaus Orchestra since 1970, Kurt Masur was born in Brieg, Silesia, in 1927. Mr. Masur's first musical training was at the piano. He attended the Music College of Leipzig from 1946 to 1948 to continue his piano studies, and it was there that he took his first conducting course. His first engagement was as orchestra coach at the Halle County Theatre, followed by positions as Kapellmeister of the Erfurt and Leipzig opera theatres. In 1955 he became a conductor of the Dresden Philharmonic, at the time headed by his former conducting teacher Heinz Bongartz. Mr. Masur returned to opera from 1958 to 1970 as general director of music at the Mecklenberg State Theatre of Schwerin, and from 1960 to 1964 he was senior director of music at the Komische Oper in Berlin, where he frequently collaborated with the noted stage director Walter Felsenstein. The Komische Oper's world tours were instrumental in building Kurt Masur's international reputation, which grew quickly with numerous appearances as a guest conductor in Europe. In 1967 Mr. Masur was appointed chief conductor of the Dresden Philharmonic, a position which he held until 1972. In 1975 he became a professor at the Leipzig Academy of Music. His first appearance as a conductor in the United States was with the Cleveland Orchestra in 1974, the same year he first toured with the Leipzig Gewandhaus. He has since returned to this country with the Gewandhaus Orchestra in the spring of 1981, the fall of 1982, and during the 1984-85 season, which included a Beethoven symphony cycle at Carnegie Hall in New York.

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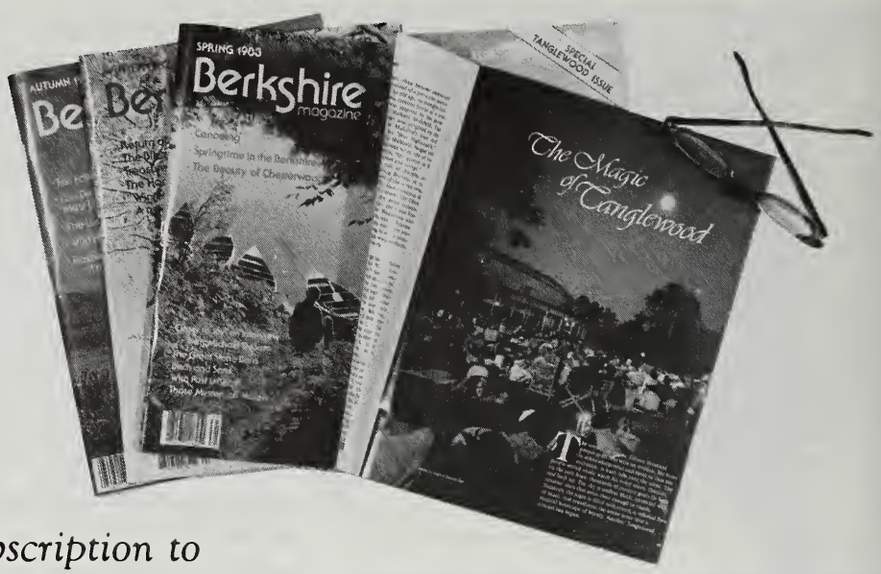
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and Brahms violin concertos with Salvatore Accardo, the Brahms piano concertos with Misha Dichter, the Four Last Songs of Richard Strauss with soprano Jessye Norman, and an album of Strauss songs with tenor Siegfried Jerusalem. In addition, the five Mendelssohn symphonies are available on Vanguard Records.

Since his American debut, Mr. Masur has appeared with the Toronto Symphony, the Dallas Symphony, the Boston Symphony, the San Francisco Symphony, the New York Philharmonic, the Cleveland Orchestra, the Chicago Symphony, and the Philadelphia Orchestra. In Europe, his guest conducting engagements include such prestigious ensembles as the Berlin, Vienna, Czech, Leningrad, Stockholm, and Royal Philharmonic orchestras, the Dresden Staatskapelle, the Orchestre de Paris, and the New Philharmonia. Kurt Masur made his first appearance with the Boston Symphony Orchestra in February 1980. In his frequent guest appearances since then in Symphony Hall and at Tanglewood, his widely varied programs have included music of Mozart, Hindemith, Strauss, Tchaikovsky, Beethoven, Britten, Prokofiev, Brahms, Paganini, Kodály, Cimarosa, Liszt, Stravinsky, Haydn, Bartók, Weber, Schumann, Shostakovich, Mussorgsky, Franck, Respighi, Ravel, Telemann, Bach, and Handel.

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Yuzuko Horigome



Yuzuko Horigome is consistently praised for her style, strength, and technique on the violin. A native of Japan, she made her United States recital debut in Washington, D.C., in 1983. Her appearances with orchestra have included her Boston Symphony debut at Tanglewood in 1981 under Joseph Silverstein, concerts with the Pittsburgh Symphony under André Previn, and engagements abroad with such major orchestras as the London Symphony under both Previn and Abbado, the Amsterdam Philharmonic, and the English Chamber Orchestra. Summer appearances have included performances of the Mendelssohn Violin Concerto with Christoph Eschenbach and the Los Angeles Philharmonic at the Hollywood Bowl and the Dvořák Violin Concerto with Erich Leinsdorf and the Philadelphia Orchestra at Saratoga. Ms. Horigome's 1984-85 season included debuts with the Detroit Symphony, Baltimore Symphony, and Chicago Symphony under Abbado, and a re-engagement to tour with Music from Marlboro. An accomplished recitalist, Ms. Horigome has in recent seasons given concerts in Munich, Amsterdam, Brussels, and Tokyo. This season her numerous recital appearances have included the Philadelphia Academy of Music and a return to Washington, D.C.

Since she won first prize at the prestigious Queen Elisabeth of Belgium Competition in 1980, Ms. Horigome's musical talents have been much in demand throughout the world. She has performed with the New Japan Philharmonic under Seiji Ozawa and with virtually every other major Japanese orchestra, including the NHK under Herbert Blomstedt. She has also appeared at La Scala, the Vienna Musikverein, the Marlboro Festival, and the Lucerne International Festival. Born in Tokyo in 1959, Yuzuko Horigome grew up in a musical family. A prizewinner since her student days, she studied at the Toho Gakuen School of Music with Professor Toshiya Eto, graduating in 1980. Although she considers Japan her home (her family still lives there), Ms. Horigome also has a home in Brussels, and she divides most of her time between performances in the United States and Europe.

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(commemorating the 300th anniversary of the composer's birth)

No. 1 in C
No. 2 in C minor
No. 3 in C-sharp
No. 4 in C-sharp minor
No. 5 in D
No. 6 in D minor
No. 7 in E-flat
No. 8 in E-flat/D-sharp minor

INTERMISSION

No. 9 in E
No. 10 in E minor
No. 11 in F
No. 12 in F minor
No. 13 in F-sharp
No. 14 in F-sharp minor
No. 15 in G
No. 16 in G minor

INTERMISSION

No. 17 in A-flat
No. 18 in G-sharp minor
No. 19 in A
No. 20 in A minor
No. 21 in B-flat
No. 22 in B-flat minor
No. 23 in B
No. 24 in B minor

András Schiff plays the Steinway piano.

Notes

Johann Sebastian Bach was nothing if not thorough. One of the most striking characteristics of his life and his creative output is the evident desire to encompass every possibility, to leave no gaps, whether in music primarily intended for teaching or music designed for public performance. Examples of this thoroughness come from all stages of his career.

Many of Bach's systematically planned compositions arose to serve him in his function as a teacher, especially for his own large and talented family. Since graded, progressive treatment of technical problems is the hallmark of a careful teacher of music, one might expect Bach to have shone particularly in this regard. His *Clavier-Büchlein* (*"Little Keyboard Book"*) for his eldest son, Wilhelm Friedemann Bach, of 1720 is a case in point. The manuscript provides a table of ornaments for the performer (adapted from the French harpsichord composer d'Anglebert) but, even more important, it is conceived as a series of models in composition. Similarly the two-part and three-part Inventions and Sinfonias were as much designed to demonstrate the development of musical ideas as to teach "clear playing."

Of course, one of the marks of Bach's genius is the evident fact that even works planned for the training of young musicians retain a permanent interest for the most skilled. These are compositions that combine imagination and intellect, heart and mind, technical artifice and expressive freedom in a way scarcely matched elsewhere, and never surpassed.

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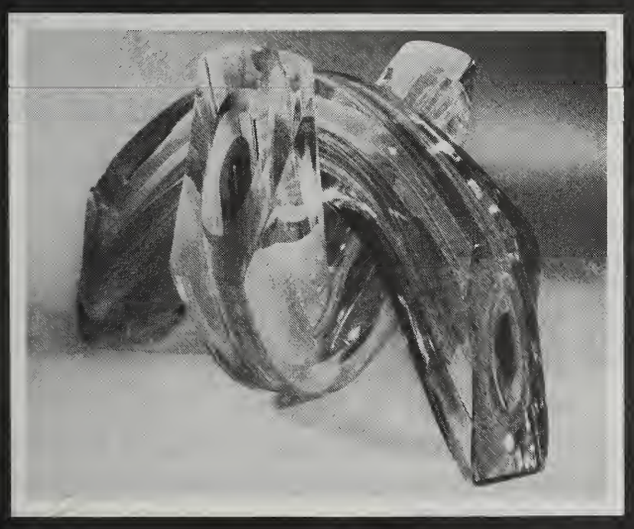
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Among the most famous of all Bach's collections of music from the very beginning (and one of the few works of Bach known to composers from the time of his death until the great Bach rediscovery that began with Mendelssohn's performance of the *St. Matthew* Passion in 1829) are the twenty-four preludes and fugues known collectively as *The Well-tempered Clavier* (BWV 846-869). Bach himself wrote the title on the manuscript, dated 1722, which puts the completion of the collection at the end of his Weimar period. A second collection, made in the early 1740s, does not survive in Bach's hand, but the evident similarity to the overall plan of *The Well-tempered Clavier* caused it to be given the title *The Well-tempered Clavier,* Book II. The two collections together, each consisting of twenty-four preludes and fugues, are often referred to casually by musicians as "the forty-eight." They stand collectively as an overwhelming peak of keyboard composition.

The curious title of Bach's collection refers to a then recently accepted development in keyboard tuning, one that had marked results in the harmonic freedom accorded composers. All tuning systems developed by human ingenuity have been forced to contend with certain differences in the calculation of notes depending on how a particular interval is obtained. Some intervals were simply larger than others. Over the centuries musicians and theorists had developed certain systems in tuning that made the most commonly played notes sound reasonably acceptable. In the Renaissance and early Baroque eras, the harmonic language was sufficiently restricted to prevent many difficulties. But if a composer should be so bold as to compose in the keys that required many sharps or flats, the inconsistencies of tuning would become painfully obvious to the most casual of listeners.

Already in the sixteenth century theorists described the tuning known as "equal temperament," a division of the octave into twelve equal-sized half-steps. The problem with equal temperament is that *every* interval except the octave is slightly out of tune according to the purest mathematical calculations. To this day, good string players (who have absolute control over the pitches they play) will tune certain notes differently when playing alone than they will when play-



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ing with a piano (which has to be tuned before the performance). Still, the system of equal temperament has proved remarkably useful in allowing a vast expansion of harmonic possibilities—and few non-musicians are aware of the adjustments in pure tuning, to which they have become acclimated.

Because of the nature of the instrument, equal temperament was essential in the sixteenth-century for performance of music on the lute. But it only gradually became accepted by other musicians. Even Bach himself may have used only a close approximation, since the system was not universally accepted until the early nineteenth century. But once it had made substantial headway, many musicians came forward to demonstrate its advantages for wider-ranging, more flexible harmonic treatment. As early as 1702, one J.P. Treiber published a keyboard piece that claimed to make use of "all the keys and chords." About 1710, J.C.F. Fischer wrote a set of preludes and fugues under the title *Ariadne Musica . . .*, suggesting that harmonic modulation was the "Ariadne's thread" through the labyrinth of a musical composition. In 1719 Johann Mattheson wrote a work containing "twenty-four easy and as many somewhat more difficult examples in all the keys."

Bach's work in *The Well-tempered Clavier* utterly surpasses all earlier attempts in its richness and variety of material and technique. Along with the so-called "Book II" it marks the last great flowering of the keyboard prelude and fugue in Germany. The prelude and fugue combination is typical of Baroque keyboard music, which liked to pair a movement in "free" form with one in "strict" form. In principle the prelude could be almost any kind of music at all, though usually



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it is an extended treatment of a single motive; the fugue to which it is linked will be in the same key and will, normally, be written for a strictly-maintained number of "voices"—most commonly four. The term "strict" here refers to the fact that the composer must treat the fugue as if he were writing for human voices or individual melody instruments; he could not "pad" the texture for a richer sound if he felt like it. Rather, he had to plan the interaction of the voices so that they alone, in their working out of the fugal material, would provide a satisfyingly rich and varied texture with a well-realized harmonic structure.

Bach's ground plan is thoroughly systematic. Each piece moves progressively through the major and minor keys up the scale a half-step at a time, so that we begin with a prelude and fugue in C major, followed by one in C minor. Then come pairs in C-sharp major and C-sharp minor, in D major and D minor, and so on to the last pair in B major and B minor. Many of the preludes had actually appeared, in preliminary form, in the little book for Wilhelm Friedemann Bach; here they are laid out in definitive form and allied to a full fugue, which might have anywhere from two to five voices. Although Bach did not call attention to overt connections between the preludes and fugues, there are more than a few indications (aside from the obvious one of key) that the pairs are conceived to go together.

Bach's title-page indicates the intended use of the work—for both young and experienced musicians:

> The Well-tempered Clavier, or preludes and fugues in all the tones and semitones, both with the major third, or "Ut, Re, Mi" and with the minor third or "Re, Mi, Fa." [This was Bach's way of saying "in the major and minor keys," since those expressions were not common in his time.] For the use and profit of young musicians who are eager to learn, as well as for the entertainment of those who are already expert in the art.

Throughout this monumental creation, Bach offers an extraordinary range of variety, both technical and expressive. They have never ceased to be used for the training of the young, and they have equally never ceased to delight even the most advanced connoisseurs. One young musician who studied the *Well-tempered Clavier* as a young man was Ludwig van Beethoven. Years later he referred to this work, encompassing so much in such a modest space, with one of the best capsule assessments of the composer and his work, punning on the fact that "Bach" is the German word for "brook": *"Nicht Bach; Meer sollte er heissen"* ("He should not be called Brook, but Ocean").

—Steven Ledbetter

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Seiji Ozawa, Music Director

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KURT MASUR conducting

SCHUBERT — Overture to *Rosamunde* [*Die Zauberharfe,* D.644]

GRIEG — Piano Concerto in A minor, Opus 16
- Allegro molto moderato
- Adagio
- Allegro moderato molto e marcato

ANDRÁS SCHIFF

INTERMISSION

BRAHMS — Symphony No. 2 in D, Opus 73
- Allegro non troppo
- Adagio non troppo
- Allegretto grazioso (quasi andantino)
- Allegro con spirito

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NOTES

Franz Schubert
Overture to *Rosamunde* [*Die Zauberharfe*, D.644]

Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on 31 January 1797 and died in Vienna on 19 November 1828. He composed the incidental music to Rosamunde, Princess of Cyprus, *an ill-fated drama by Wilhelmine von Chézy (whose literary velleities had already produced the hodgepodge of a libretto that sank Weber's music for "Euryanthe" virtually forever), at great speed during November and early December 1823. The music and play were first performed on 20 December the same year; a single repetition constituted the entire theatrical history of the drama. The music by itself (D.797) came to be rather well-known over a period of years in bits and snatches, though with some confusion regarding the identity of the overture, since the music we now know as the "overture to* Rosamunde"*—and labelled as such on a four-hands piano arrangement dating from about 1827—was in fact that to Schubert's music for the "magic play"* Die Zauberharfe (The Magic Harp), *which had been performed at the Theater-an-der-Wien in 1820. The so-called "overture to* Rosamunde" *(D.644) was first performed in the United States by the Germania Musical Society under the direction of Carl Bergmann in Boston's Music Hall on 22 January 1853. The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.*

From descriptions of the music in press reviews of the premiere of *Rosamunde*, we know that the music seems to have pleased the audience. The play's author recognized at once the lyricism and beauty of the score, which she described as "a majestic stream, winding through the poem's complexities like a sweetly transfiguring mirror, grandiose, purely melodious, soulful, unspeakably touching and profound." But none of that praise could have been applied to the play itself, a strange ultra-Romantic hodgepodge of secret passages, poisoned letters, princesses raised by fishermen, shepherds who turn out to be princes, and so on.

The so-called *Rosamunde* overture—actually that for *Die Zauberharfe*—begins with a powerful slow introduction in C minor, to the opening measures of which the trombones bring particular force. A gently lamenting melody in oboes and clarinets moves to the far reaches of the harmonic universe when the strings take it up in the key of G-flat. The increasing urgency of the return to the home dominant hints at a forthcoming dramatic confrontation—but Schubert undercuts all our expectations when the Allegro vivace takes off in C major with one of the jauntiest tunes ever composed. From here on the overture retains its more lighthearted, though energetic, mood.

— Steven Ledbetter

Edvard Grieg
Piano Concerto in A minor, Opus 16

Edvard Grieg was born on 15 June 1843 in Bergen, Norway, and died there on 4 September 1907. He composed his only piano concerto in 1868 and revised it regularly up to the last year of his life. The composer first dedicated the score to Rikard Nordraak, a Norwegian composer whom he had met in 1864. The second edition of the concerto was dedicated to Edmund Neupert, a fellow countryman who was soloist at the first performance of the piece in Copenhagen in 1869. The first American performance was given by pianist B. Courlaender with Asger Hamerik and the Peabody Institute orchestra at Baltimore's Academy of Music on 21 February 1874. In addition to the solo piano, the score calls for two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Grieg's familiar and popular piano concerto was one of the most important steps on his path toward the creation of a national Norwegian music. After completing his course at the Leipzig Conservatory (where one of his classmates was a young Englishman named Arthur Sullivan), he returned north and settled in Copenhagen, the only Scandinavian city to have an active musical life. There he met Rikard Nordraak, another Norwegian composer just one year his senior, whose influence on him was to prove decisive, especially after Nordraak's premature death at the age of twenty-four. He spent several years in the musical backwater of Christiana, Denmark, where he was the director of the Philharmonic

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Society, fighting the good fight for music of real substance on his programs. He was later to look on these years as "entirely unproductive," since his time was almost totally taken up with performance rather than composition.

Following the birth of a daughter on 10 April 1868, Edvard and Nina Grieg spent a pleasant and productive summer in a cottage at Søllerøc, Denmark, where he experienced a creative outburst that resulted in the Opus 16 concerto. From the very first it has been regarded as Grieg's finest large-scale accomplishment (he generally found the small keyboard miniature to be more congenial to his temperament) and as the fullest musical embodiment of Norwegian nationalism in romantic music.

The winter following this splendidly fruitful summer was discouraging, as Grieg found himself once again trapped in the indifference and philistinism of Christiana. He had applied for a state traveling grant and had been rejected; it seemed unlikely that any new application would be favorably received. Then, suddenly, he received a gracious letter from Franz Liszt, apparently unsolicited, in which Liszt expressed the pleasure he had received in perusing Grieg's Opus 8 sonata for violin and piano and invited the young composer to visit him in Weimar if the opportunity should arise. This letter opened doors that had up to then been firmly shut; not long after, Grieg received his travel grant, which allowed him to take Liszt up on his invitation a year later.

In the meantime there was the first performance of the new concerto to be attended to, as well as repeat performances to introduce the work to Denmark and Norway. At about this time, too, he discovered a treasury of Norwegian folk music transcribed into piano score. He delved avidly into the collection and began to realize how a skilled musician could make use of folk elements in his works. From this time Grieg's interest in the formal classical genres began to decline—of that type, he produced only a string quartet and two sonatas after this date.

It took until February 1870 for the Griegs to catch up with Liszt, not in Weimar but in Rome. When they did, though, the result was highly gratifying for the young man. Liszt promptly grabbed Grieg's portfolio of compositions, took them to the piano, and sight-read through the G major violin sonata, playing both the violin and piano parts. When Grieg complimented him on his ability to sight-read

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a manuscript like that, he simply replied modestly, "I'm an experienced old musician and ought to be able to play at sight." At a later visit, in April, Grieg brought his piano concerto, and this time Liszt's sight-reading was even more fabulous: he played at sight from the manuscript score the entire concerto, both orchestral and solo parts, with ever-increasing enthusiasm. Grieg recounted the incident in a letter home:

> I must not forget one delightful episode. Towards the end of the finale the second theme is, you will remember, repeated with a great fortissimo. In the very last bars, where the first note of the first triolet—G-sharp—in the orchestral part is changed to G-natural, while the piano runs through its entire compass in a powerful scale passage,* he suddenly jumped up, stretched himself to his full height, strode with theatrical gait and uplifted arm through the monastery hall, and literally bellowed out the theme. At that particular G-natural he stretched out his arm with an imperious gesture and exclaimed, "G, G, not G-sharp! Splendid! That's the real thing!" And then, quite *pianissimo* and in parenthesis: "I had something of the kind the other day from Smetana." He went back to the piano and played the whole ending over again. Finally, he said in a strange, emotional way: "Keep on, I tell you. You have what is needed, and don't let them frighten you."

Though the concerto was popular from the start, and was published in full score only three years after its composition, Grieg himself was never entirely

*The G-natural in question occurs five measures before the end of the concerto.



satisfied with it, and he continued to touch up details of both the orchestral and solo parts for the rest of his life. A few critics have attacked the work—notably Bernard Shaw (writing as "Corno di Bassetto") and Debussy—and it has certainly been overplayed and mistreated, especially in a popular operetta, *Song of Norway*, very loosely based on Grieg's life, but it retains its freshness and popularity nonetheless. The basic architecture is inspired by Schumann's essay in the same medium and key, though the piano part is of Lisztian brilliance, blended with Grieg's own harmonic originality, which was in turn influenced by his studies of Norwegian folk song. One Norwegian analyst has pointed out that the opening splash of piano, built of a sequence consisting of a descending second followed by a descending third, is a very characteristic Norwegian melodic gesture, and that this opening typifies the pervasiveness of the folk influence. For the rest, the first movement is loaded with attractive themes, some obviously derived from one another, others strongly contrasting, a melodic richness that has played a powerful role in generating the concerto's appeal. The *animato* section of the first movement includes figurations of the type used by folk-fiddlers; the lyric song of the second movement is harmonized in the style of some of Grieg's later folksong settings; and the finale consists of dance rhythms reminiscent of the *halling* and *springdans*.

—S.L.

Johannes Brahms
Symphony No. 2 in D, Opus 73

Johannes Brahms was born in Hamburg, Germany, on 7 May 1833 and died in Vienna on 3 April 1897. The Symphony No. 2 was composed in 1877, during a productive summer stay at Pörtschach in Carinthia (southern Austria); the first performance took place under the direction of Hans Richter in Vienna on 30 December 1877. The first American performance was given at New York's Steinway Hall by the Philharmonic Society under Adolph Neuendorff on 3 October 1878. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

It is well known that Brahms delayed until his forty-third year before actually allowing a symphony of his to be brought to performance. The First, completed in 1876, was not the first he had ever attempted. At least one abortive earlier effort had served as raw material for his First Piano Concerto and the *German Requiem*. Others may well have been sketched, even substantially composed, then destroyed. Part of the problem was his concern with the fact that the mantle of Beethoven had been placed implicitly on his shoulders, a responsibility that Brahms neither wanted nor needed. Already more self-critical than most composers ever become, he was increasingly leery of the interest with which the musical world awaited his first contribution to the field that Beethoven had made so thoroughly his own.

Once having broken the ice with the First Symphony, however, Brahms did not hesitate to try again. His Second Symphony was written the following year during his summer vacation on the Wörthersee (Lake Wörth) near Pörtschach in Carinthia (southern Austria). He spent three summers, from 1877 to 1879, in that



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resort, and each one was musically productive. The successive years saw the composition of the Second Symphony, the Violin Concerto, and the G major violin sonata. The new symphony was an enormous success when Hans Richter conducted the first performance in Vienna; it was no less well received two weeks later in Leipzig. These two cities were, of course, centers of Brahms aficionados (the critic Eduard Hanslick especially in Vienna, and Clara Schumann in Leipzig). Further afield the symphony attracted mixed notices, but always respect at the very least.

The music pulses with sounds of nature. The opening horn melody conjures up the freshness of the outdoors. The composer's friend and long-time correspondent Dr. Theodor Billroth wrote to him after hearing the symphony, "How beautiful it must be on the Wörthersee!" What strikes the listener first is the apparent relaxation of mood, especially of the Second Symphony as compared with the tense opening of its predecessor. What is not so immediately apparent is the fact that the Second is, if anything, even more precision-ground than the First. The parts fit as in a fine watch. This was certainly noticed even by the negative early critics, who grudgingly admitted the composer's skill. W.F. Apthorp, later the BSO's program annotator, wrote in the Boston *Courier* following the first performance in Boston:

> It would take a year to really fathom the Second Symphony, and a year of severe intellectual work, too. One would only like to be a little more sure that such labor would be repaid.

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spontaneity, the sensuous richness of this most "Viennese" of the Brahms symphonies—to such an extent, in fact, that many listeners blithely forgo the "intellectual work" that Apthorp mentions and allow themselves simply to wallow in the sound.

And yet it is surprising but true that this largest, most apparently unbuttoned of the Brahms symphonies is also one of the most closely wrought. Everything in the first movement grows out of the opening phrase and its component parts: a three-note "motto" in cellos and basses, the arpeggiated horn call, a rising scale figure in the woodwinds. It might be easy, for example, to overlook the first three notes as a mere preparation for the "true" theme in the horns (after all, that motto figure does not even return at the recapitulation, which starts with the horn call); but at every point in the first movement and elsewhere throughout the symphony echoes of those three notes appear—sometimes as quarter-notes (as in the opening), sometimes speeded up to eighth-notes (which has the effect of changing the 3/4 movement to 6/8), and sometimes slowed down to half-notes (which does the opposite, changing 3/4 to 3/2 in feeling). And the coda of the first movement is a veritable encyclopedia of treatments of the motto. Even when the motto does not appear by itself it is buried in the other melodic ideas that grow out of the opening statement. Like the motto figure, each of the other elements of the opening phrase carries its weight in the discussion to follow.

One of the loveliest moments in the first movement occurs at the arrival of the second theme in violas and cellos; this melting waltz tune sounds more than a little like Brahms's *Lullaby*—is that why it is so relaxing? Brahms saturates the melody with lower string sound by giving the tune to the cellos and placing them above the violas, who have an accompanying part.

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Brahms's rhythmic control may have confused early listeners but is treasured today as a fresh and powerful feature of his music. I have already referred to the metrical transformations of the opening motto; but Brahms's interest in rhythm extends to the phrasing of melodies and whole sections. Somehow, imperceptibly, we find that he has accomplished a sleight-of-hand trick in the exposition and we reach an energetic passage in which everything has been shifted by one beat—what *sounds* like the downbeat of the measure is in fact the second beat, and this runs for a good sixteen measures before the conductor's downbeat and the "feel" of the strong beat in the phrase again coincide. Here and in similar passages Brahms's flexibility avoids the "tyranny of the barline" that strait-jacketed so much nineteenth-century music.

The second movement, a rather dark reaction to the sunshine of the first, begins with a stepwise melody rising in the bassoons against a similar melody descending in the cellos, the two ideas mirroring each other. Each of them, rising and falling in slow graceful shapes, grows organically into rich and sinuous patterns.

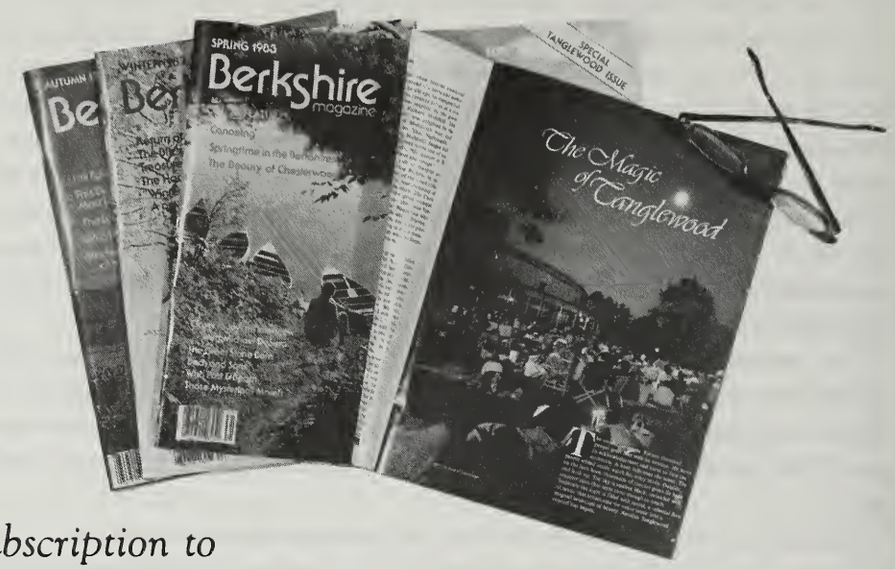
Beethoven would have written a scherzo for his third movement, perhaps one with two Trios, as in the Seventh Symphony. Brahms avoids direct comparison with Beethoven by making his third movement more of a lyrical intermezzo, but the shape is close to that of the scherzo with two Trios. A serenading melody in the oboe opens the main section, which is twice interrupted by Presto sections in different meters (the first shifts from 3/4 to 2/4, the second from 3/4 to 3/8). This aroused consternation among Boston critics a century ago. John Sullivan Dwight commented, "It is all pretty, but it hardly seems to hold together—the giddy fancies of a wayward humor." He failed to notice that each of the interruptions is a variation and further development of ideas already heard in the main part, especially the oboe tune. Trios are normally inserted for purposes of contrast, but Brahms achieves his contrast through unity.

The final Allegro is as close-knit as the first movement and is based throughout on thematic ideas that can ultimately be traced back to the very beginning of the symphony (including the "motto"). Here, too, Brahms's lavish invention makes familiar ideas sound fresh in new relationships. Once again he produces another of those prize metrical shifts, producing a passage that gradually grows from the basic 2/2 of the movement into a surprising 3/4, while the conductor continues to beat in 2/2!

The miracle of this symphony remains the fact that it sounds so easy and immediate and yet turns out to be so elaborately shaped. I have a secret hope that at some point, after he had had a chance to hear the piece a few more times, old Apthorp really did put in his "year of severe intellectual work"—or perhaps simply listened with open ears—and realized what he had been missing.

— S.L.

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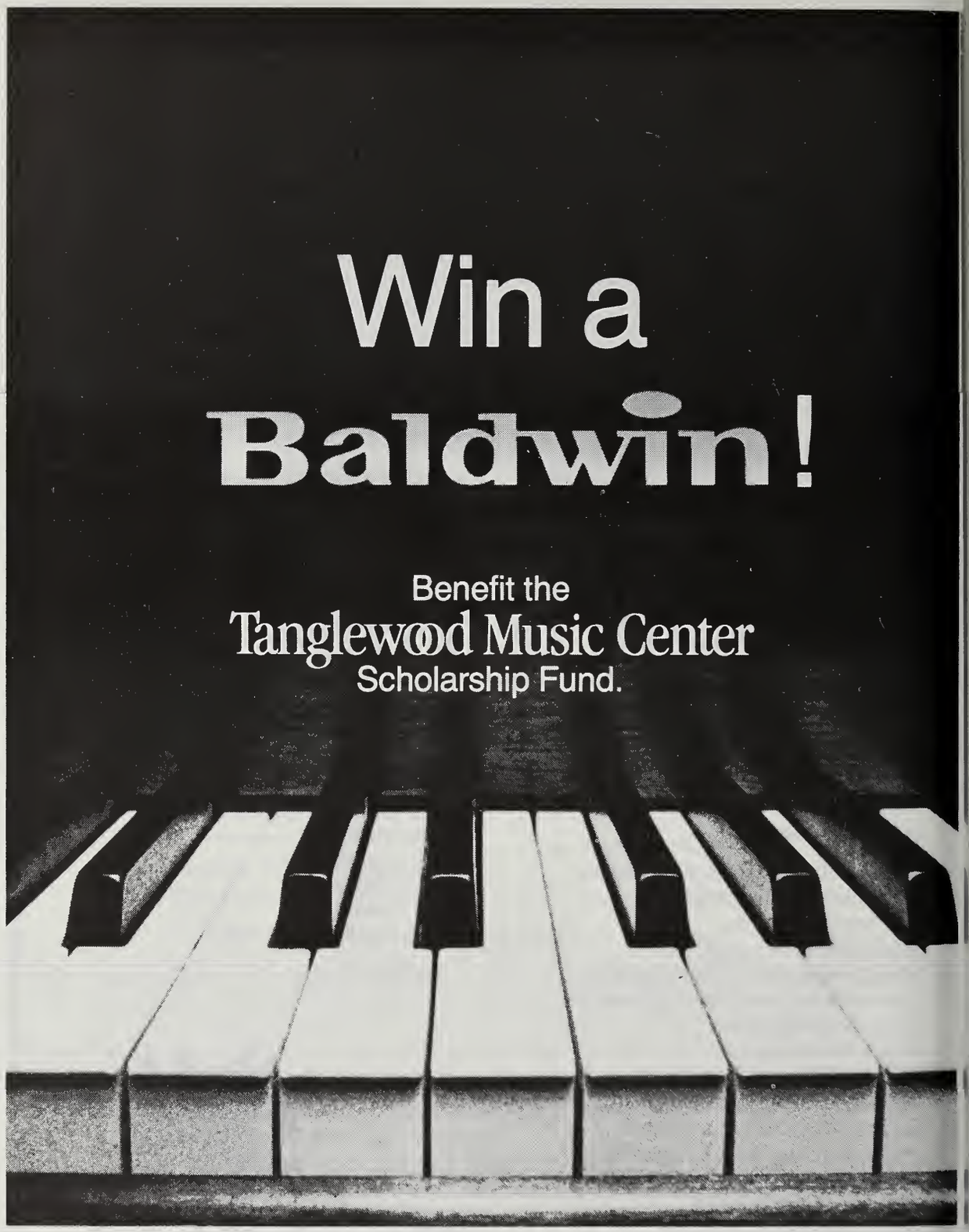
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András Schiff



Hungarian-born pianist András Schiff is considered one of the most prominent artists of his generation. In the past few seasons, in North America alone, he has appeared with virtually every major orchestra, including the New York Philharmonic, the Philadelphia Orchestra, the Chicago Symphony, the Boston Symphony—with which he made his first appearance in July 1983, at Tanglewood—the symphony orchestras of Detroit, Pittsburgh, Seattle, San Francisco, Toronto, Montreal, Vancouver, and Minnesota, and the St. Paul Chamber Orchestra, collaborating with such conductors as Daniel Barenboim, Antal Dorati, Charles Dutoit, Rafael Kubelik, Kurt Masur, Neville Marriner, Václav Neumann, and Pinchas Zukerman.

András Schiff made his United States debut in 1978 at Carnegie Hall with the Franz Liszt Orchestra of Budapest. He returned to Carnegie Hall in 1981 as guest soloist with Karl Munchinger and the Stuttgart Chamber Orchestra. In March 1983, he performed with violinist Yehudi Menuhin in a special all-Brahms concert. During the 1983-84 season, in addition to various appearances with orchestra, he was heard in a special four-concert series at the Metropolitan Museum of Art. A celebrated interpreter of Bach, Mr. Schiff has commemorated the tercentenary of that composer's birth with all-Bach recitals in London, Zurich, Vienna, and Salzburg, among other European cities, and in Tokyo. Mr. Schiff's recent European orchestral engagements have included the London Philharmonic, the Royal Philharmonic, the Orchestre de Paris, the English Chamber Orchestra, the Amsterdam Concertegebouw, and the Bayerischer Rundfunk. He has been heard regularly in recital in every major city, and he has made several tours of the Orient, where he recently gave eight recitals in Tokyo alone. Summers find him busy at the finest festivals of Europe and the United States, including the Salzburg, Vienna, and Bergen festivals, the Mostly Mozart Festival in New York, the Caramoor Festival, and at Tanglewood. A noted chamber artist, his collaborators have included Daniel Barenboim, Heinz Holliger, the Juilliard and Guarneri string quartets, and soprano Sylvia Sass. As a recording artist, Mr. Schiff is

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Born in Budapest in 1953 and now living in New York City, András Schiff began studying piano when he was five. He was soon enrolled in the Franz Liszt Academy and continued his training in London with Ilona Kabos and George Malcolm. Tours to Austria, Holland, Poland, Denmark, the USSR, Czechoslovakia, and Great Britain established him as an exceptional international artist. He has been a winner of Hungary's coveted Franz Liszt Prize, the International Tchaikovsky Competition in Moscow, and the British Leeds Competition.

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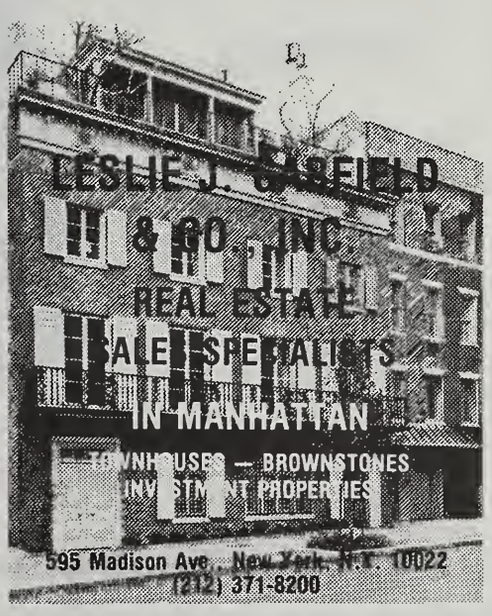
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Kurt Masur



Music director of the Leipzig Gewandhaus Orchestra since 1970, Kurt Masur was born in Brieg, Silesia, in 1927. Mr. Masur's first musical training was at the piano. He attended the Music College of Leipzig from 1946 to 1948 to continue his piano studies, and it was there that he took his first conducting course. His first engagement was as orchestra coach at the Halle County Theatre, followed by positions as Kapellmeister of the Erfurt and Leipzig opera theatres. In 1955 he became a conductor of the Dresden Philharmonic, at the time headed by his former conducting teacher Heinz Bongartz. Mr. Masur returned to opera from 1958 to 1970 as general director of music at the Mecklenberg State Theatre of Schwerin, and from 1960 to 1964 he was senior director of music at the Komische Oper in Berlin, where he frequently collaborated with the noted stage director Walter Felsenstein. The Komische Oper's world tours were instrumental in building Kurt Masur's international reputation, which grew quickly with numerous appearances as a guest conductor in Europe. In 1967 Mr. Masur was appointed chief conductor of the Dresden Philharmonic, a position which he held until 1972. In 1975 he became a professor at the Leipzig Academy of Music. His first appearance as a conductor in the United States was with the Cleveland Orchestra in 1974, the same year he first toured with the Leipzig Gewandhaus. He has since returned to this country with the Gewandhaus Orchestra in the spring of 1981, the fall of 1982, and during the 1984-85 season, which included a Beethoven symphony cycle at Carnegie Hall in New York.

Mr. Masur has appeared with leading orchestras throughout Europe, has toured the Soviet Union and Japan, and has participated in numerous international music festivals. He has recorded nearly one hundred albums; those with the Gewandhaus which are available in the United States on the Philips label include the complete violin and orchestral works of Bruch and the Beethoven and Brahms violin concertos with Salvatore Accardo, the Brahms piano concertos with Misha Dichter, the Four Last Songs of Richard Strauss with soprano



Jessye Norman, and an album of Strauss songs with tenor Siegfried Jerusalem. In addition, the five Mendelssohn symphonies are available on Vanguard Records.

Since his American debut, Mr. Masur has appeared with the Toronto Symphony, the Dallas Symphony, the Boston Symphony, the San Francisco Symphony, the New York Philharmonic, the Cleveland Orchestra, the Chicago Symphony, and the Philadelphia Orchestra. In Europe, his guest conducting engagements include such prestigious ensembles as the Berlin, Vienna, Czech, Leningrad, Stockholm, and Royal Philharmonic orchestras, the Dresden Staatskapelle, the Orchestre de Paris, and the New Philharmonia. Kurt Masur made his first appearance with the Boston Symphony Orchestra in February 1980. In his frequent guest appearances since then in Symphony Hall and at Tanglewood, his widely varied programs have included music of Mozart, Hindemith, Strauss, Tchaikovsky, Beethoven, Britten, Prokofiev, Brahms, Paganini, Kodály, Cimarosa, Liszt, Stravinsky, Haydn, Bartók, Weber, Schumann, Shostakovich, Mussorgsky, Franck, Respighi, Ravel, Telemann, Bach, and Handel.

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NOTES

Johann Sebastian Bach
The Passion According to St. Matthew, BWV 244

Johann Sebastian Bach was born in Eisenach, Germany, on 21 March 1685 and died in Leipzig on 28 July 1750. He composed the St. Matthew Passion *either in 1727 (performing it in the Good Friday service on 11 April that year) or in 1729 (with a first performance on 15 April), probably in the earlier year. The text is drawn from the Gospel according to Matthew, chapters 26 and 27, with the addition of traditional Lutheran chorales and "madrigalesque" poetry for the ariosos and arias by Picander (Christian Friedrich Henrici). In addition to the vocal soloists, it is scored for a complex grouping of voices and instruments divided into a double chorus and orchestra. The first consists of sopranos "in ripieno" (here the boys' chorus), soprano, alto, tenor, and bass chorus parts, two flutes, two oboes, two oboes d'amore, two oboes da caccia (here English horns), viola da gamba, strings, and continuo; the second includes soprano, alto, tenor, and bass chorus parts, two flutes, two oboes, two oboes d'amore, viola da gamba, strings, and continuo.*

The Gospel accounts of the last days, the crucifixion, and the resurrection of Jesus have been a fundamental part of Christian worship ever since they were written down. At first it was the Easter story, the central element of the new faith, that attracted the most attention and dominated the organization of the liturgical year. But as time went on and as the liturgy became more elaborate, the stories of Jesus' last days, of his arrest and trial, of the scourging, and of his death grew more important. The series of accounts telling of the suffering of Jesus before his execution—in the slightly varying versions of Matthew, Mark, Luke, and John—came to be called by a late Latin derivation from the verb *patior,* to suffer; its past participle *passus* yielded the noun *passio,* suffering. The word was unknown to classical Latinity, but from the time of Tertullian, in the late second and early third centuries, it came to be used frequently as a term of Christian theology. Since then the various accounts of Jesus' last days, with emphasis on the sufferings he endured, have been known as the Passion.

The Passion as recounted by one or a combination of the Gospel authors has played a documented role in the services of the Christian church from at least the fourth century, beginning with simple readings, which serve the didactic function of Gospel lessons. By the fifth century, Pope Leo the Great specifically allocated them in such a way that all four would be read in church during the week preceding Easter: *Matthew 26-27* on Palm Sunday, *Luke 22-23* on Wednesday of Holy Week, *Mark 14-15* on Thursday, and *John 18-19* on Good Friday. From very early times these readings were chanted, often to special melodic formulas unique to them.

From about the thirteenth century, the Passion readings assumed a slightly dramatized manner in chanted readings with three different singers, one high-voiced for the narration, another of lower voice (who was usually directed to sing more slowly as well) to utter the words of Christ, and a third for the *turba,* the crowd, which in this case means anyone else—whether individual or group—who has direct speech. Gradually, these Passion recitations became more elaborate. From the fifteenth to the seventeenth centuries, Passions were generally written for a choral ensemble, but with the words originally assigned to the

Evangelist (the narrator) and usually also the words assigned to Christ still performed by solo voices without accompaniment, while polyphonic choral settings depicted the *turba*. This style of performance—called the responsory Passion—lasted at least up to the time of the great Heinrich Schütz, who composed three of them about 1665.

Yet another mode of singing and performing Passion texts arose in the sixteenth century and continued for a century or more alongside the responsory Passion. This technique—singing the text throughout in choral polyphony without solo voices (or instruments)—grew hand in hand with the general stylistic development of church music of the time, but it almost completely denies the dramatic element that had been inherent in having soloists representing the different characters.

All of these types drew their texts directly from the gospels, the only accepted additions being an announcement at the beginning of what the listener was about to hear ("Here begins the Passion of Our Lord Jesus Christ according to St. Matthew") and a similar conclusion, possibly expanded by a doxology. Since Matthew's account is fullest of incident and richer in variety, it has always been the most popular choice for musical setting, especially if dramatic force was a concern of the composer, but in practice nothing prevented composers from mixing passages from several different accounts to give a fuller story (this must be done for any work that gives "the seven last words of Christ on the cross," since no single Gospel account contains them all).

These liturgical practices changed very little with the coming of the Protestant Reformation. The most important novelty was linguistic—the use of Luther's German translation rather than the Latin text that had been used previously. But

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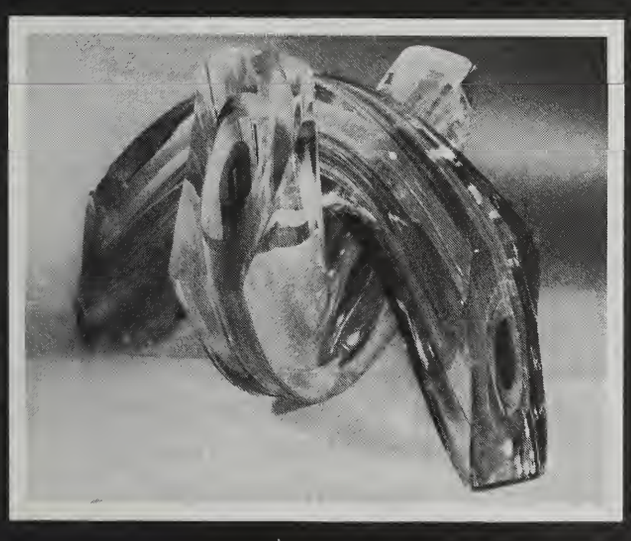
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a real stylistic revolution occurred in the seventeenth century, with the rise of a strikingly new and dramatic musical style, which we call Baroque, and the development of the new genre of opera. By the middle of the century some composers were already experimenting with more overtly dramatized Passion settings: adding instrumental accompaniment throughout, inserting purely orchestral *sinfonie*, creating new texts in madrigal style to reinterpret the meaning of the Biblical story, then setting those new texts in the modern recitative-and-aria style of the developing opera, and employing hymn tunes from the rich tradition of the Lutheran chorale. What had been a fairly straightforward musicalization of an established text now became much more flexible and variable. The "modern" Passion of the early eighteenth century was thus likely to be highly eclectic, even a hodgepodge. J.S. Bach's two surviving complete Passion settings (out of the five that he is reported to have composed) run this risk, though in these two cases the remarkable intellectual and musical force of the composer maintains an equilibrium between the divergent elements.

By Bach's time, the demand for an "operatic" treatment of the Passion was so great that in some circles it had completely driven out the original Gospel text and replaced it with new poetic reinterpretations, usually packed with similes (not always happily chosen) and cast in elevated, not to say strained diction. The most popular and frequently set text of this sort was *"Der für die Sünden der Welt gemarterte und sterbende Jesus"* (*"Jesus, tortured and dying for the sins of the world"*), published in 1712 by Berthold Heinrich Brockes, the very title of which hints at its overheated emotionalism. Between 1712 and 1723 the entire text was set to music by almost every important German composer, including Keiser, Telemann, Handel, Mattheson, Stölzel, and Fasch. Bach knew it too, probably in its literary publication, and certainly from Handel's setting, which he copied out for study purposes. Eventually he too drew upon Brockes's text for lyrical material to be inserted into his *St. John Passion*.

But even though the operatic Passion style was popular elsewhere, especially in a major musical and commercial center like Hamburg, which was always a



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leader in social and artistic change (and where Telemann himself composed no fewer than forty-six Passions, one each year from 1722 to 1767!), Leipzig was something of an artistic backwater. Johann Kuhnau, Bach's predecessor as the cantor of St. Thomas, staunchly held out against the introduction of the operatic Passion; only in 1721, after two centuries during which unaccompanied soloists and chorus had performed responsory Passions in Good Friday services, did Kuhnau finally relent and produce an oratorio-style *St. Mark Passion*. After his death the following year, the town council, charged with replacing the director of Leipzig's most important church and thus finding a man who would be automatically the leading musician in town, first offered the job to Telemann, a move clearly indicating their desire to modernize the musical establishment. But Telemann used the Leipzig offer mainly to bid up his salary in Hamburg and then withdrew his acceptance. The second choice, Christoph Graupner, was unable to gain release from the position he then held. So the lot fell to Johann Sebastian Bach, without much enthusiasm on the part of the town council, it seems. One of the councilors made the now notorious comment, "Since the best man could not be obtained, mediocre ones would have to be accepted." This statement may simply reflect this one individual's belief that Bach's musical views were not modern enough to suit the situation at Leipzig. Nonetheless there was still a strong conservative tide in some corners of the town, so that Bach's Passions could often enough be criticized for "operatic" excess.

Both of Bach's surviving Passion settings have somewhat tangled histories. The *St. John Passion* is particularly complex; Bach rewrote it several times, and it is hard to tell exactly what music was supposed to be included in any given version.

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The *St. Matthew Passion*, more unified in concept and in compositional history, stands at the summit of Bach's output for the Protestant church service. It is his most elaborate and most demanding score, the longest in running time, and the largest in performing forces required.* Bach laid out the entire score for two separate choirs and orchestras; throughout the score he is careful to indicate whether any given passage is intended for "Choir I" (which includes its attendant orchestra), "Choir II," or all the forces combined. For many years the assumed date of the premiere was Good Friday (15 April) 1729; certainly Bach *did* give a performance of the *St. Matthew Passion* on that day. But recent evidence supports the inference that the 1729 performance was a revival. The only other available date—that is, the only Good Friday for which we do not know what Passion setting Bach conducted—is 11 April 1727. All in all, the earlier date seems the most probable, though such useful confirmation as the libretto that would have been given to the congregation at the service has not survived from 1727.

In any case, there is no doubt that Bach regarded the *St. Matthew Passion* as a work of special significance. For one thing, he made a careful fair copy of the full score, something that virtually never happened unless he was preparing to make a formal presentation of a beautiful manuscript to a potential patron (such as the Margrave of Brandenburg, who thus received an exquisite copy of the concertos that have immortalized his name) or because the work was for a soloist on the harpsichord, organ, or violin who required a clean copy because they would play directly from the manuscript. For larger works, Bach's full score was usually in final draft copy, often filled with afterthoughts and corrections; these did not matter as long as the players had clear accurate parts to play from. Yet Bach went to the extraordinary effort of writing out a fresh copy of the full score of the *St. Matthew Passion*—and in two colors of ink, his normal dark-brown for the staff lines, the music, the chorales, and the arias, and red for the words of the Gospel; and at some later time, when the first several pages had evidently suffered damage on the outer half of each page, he repaired them, carefully pasting blank

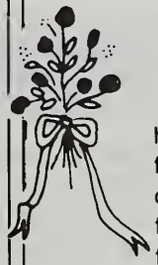
*This statement is valid even if one accepts the recently proposed idea, still warmly disputed among Bach scholars, that Bach's "chorus" consisted of only one singer on a part.

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paper over the damaged part and rewriting the missing notes. All his attention indicates that this particular score meant far more to him than the simple fulfillment of a clause in his contract.

In two important respects Bach's Passion settings are somewhat conservative for their day, but both respects strengthen the works for us. First, he chose to retain the actual Biblical text to tell the story (expanding it by inserting passages of meditative reflection for the ariosos and arias); the Gospel account was vastly stronger than the febrile and stilted poetic paraphrases popular in his day and used by so many other composers in their Passion settings.

Second, Bach, almost alone among composers of his time, still retained a fondness for the texts and the melodies of the Lutheran chorale, the communal congregational song that had been the backbone of Protestant music in the previous century. His imaginative reharmonizations of the chorales, which the congregation could be expected to know by heart (the tune and every stanza of the text!), illumined the meaning of the words. The flexibility and variety of Bach's harmonic treatment is nothing less than wonderful; the *St. Matthew Passion* is a particularly striking illustration of Bach's art, since one chorale, *"O Haupt voll Blut und Wunden,"* appears in no fewer than five versions, each superbly set at that moment. (Modern-day music students, who are given Bach's four-part chorale harmonizations as set pieces to study, often seem singularly short on wonder—probably because they are rarely told that each different harmonization was intended to go with a specific text, and thus they never realize that, far from being abstract exercises, the Bach chorales are miniature expressive masterpieces.)



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The narrative text comes from chapters 26 and 27 of the Gospel according to Matthew. But the bulk of the music in the *Passion* sets the interpretive words of Christian Friedrich Henrici (1700-1764), who wrote under the pen name Picander. A sometime author of scurrilous and erotic poetry, later an official in the postal system and eventually promoted to Liquor Tax Collector and Wine Inspector, Henrici became Bach's most frequent textual collaborator, especially in the area of occasional cantatas for secular celebrations and larger sacred works. He published the poems that form part of the *St. Matthew Passion* in 1729 in the second part of his *"Ernst-scherzhafte und satyrische Gedichte"* (*"Serious, Comic, and Satirical poems"*). This did not include the Biblical passages or the chorale stanzas that form so much of the *Passion* text; it is possible, and even likely, that Bach prepared an outline of the entire work, breaking the Biblical text down into component scenes, choosing the chorale stanzas, and commissioning from Henrici the madrigalesque poetry for the ariosos and arias,* possibly even suggesting the image or metaphor that he wanted for his musical purposes. If this was the way the text grew, the plan for the *Passion* is clearly as much Bach's work as Henrici's.

From all the diverse elements—dramatic recitative, expressive arioso, reflective aria, chorus, and chorale—Bach constructs the score as a mosaic of different textures and sonorities. The thread that runs throughout is the Gospel story, broken up into individual "scenes" and related in light, rapid recitative (with choral interjections for the *turba*). Bach pays careful attention to the declamation of words and provides imaginative—even daring—harmonic underpinning to shade the sense of each phrase, each significant word. The scenes in recitative are the heart of the Passion, a direct link to the manner in which the tale has been reenacted liturgically for centuries.

*The term "madrigalesque" is used for these poems because the writers were inspired by the poetic style of Renaissance Italy, where the *"madrigale"* was a poetic genre consisting of lyric poetry in a single stanza fairly free as to meter or rhyme scheme (though in Italy, at least, poetic lines always contained either seven or eleven syllables) and ending with a "point," which might be a clever metaphor or some other verbal device. (The musical form called the "madrigal" sometimes, but by no means always, consisted of settings of such texts.)

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It is appropriate for the Biblical text to play a major role in the score of a Lutheran composer. Luther himself always emphasized the central significance of Scripture and the importance of preaching the Word. In fact, everything in the score may be considered a response to Luther's injunction: just as the pastor of the church takes a Biblical verse as his sermon text, so the composer of the Passion first depicts the tale dramatically, then interprets the reaction of the individual believer in the arias, and finally offers the reaction of the entire community in the chorales. Rhythm, harmony, melody, and orchestral color are at the service of the text, providing an exegesis phrase by phrase, even word by word.

Some commentators have gone so far as to note the tiniest details of Biblical exegesis in Bach's setting. An example is the chorus *"Herr, bin ich's?"* (*"Lord, is it I?"*) sung by the disciples after Jesus has predicted, "One of you shall betray me." One analyst notes that the question *"Herr, bin ich's?"* appears in that brief chorus eleven times; Bach, he says, is telling us that eleven of the twelve disciples have asked the question—only Judas, the betrayer, is silent. While analysis of this sort is intriguing, such intricate details will not be noticed by any listener in performance. And anyway, the idea works only if you count the question *"Herr, bin ich's?"* when it appears in full; if you count *all* the repetitions of the question (which sometimes appears without *"Herr"*), the total comes to twenty-four. Far more significant for the aesthetic and dramatic power of this particular passage is the way that the recitative and chorus lead up to the chorale. No sooner have the troubled disciples asked, *"Lord, is it I?"* than all of Christendom, represented by the simple chorale, replies, "It is *I, I* that should atone, bound in hell by hand and foot; the scourging and the bonds and everything you endured—it was *my* soul that deserved it." Thus, at every point, Bach brings home to the listener, with intense conviction and dramatic power, the theological significance of the dramatic scene.

The *Passion* as a whole is divided into two parts, with a break in between. In Bach's day the break was not an intermission (such as we employ for concert performances today) but rather the place for an hour-long sermon, which offered yet another explanation of the scriptural text and its application in the lives of the congregants, to be followed directly by the second half of the composition. Since the text comprising the Passion story fills two chapters, it would seem natural to put the break at the end of *Matthew 26* and devote *Matthew 27* to the second half. But Bach opted for a more dramatic break: Part I ends after Jesus has been arrested; the final Gospel text to be included before the break is: "Then the disciples all deserted him and ran away." (There is, of course, the interpretive chorus—the chorale *"O Mensch, bewein' dein Sünde gross"* [*"O Man, bewail thy grievous sin"*], addressed to all of humanity, a text that is positively chilling here—before the actual end of Part I.) The second part then comprises the entire story of the scourging and execution of Jesus from *Matthew 26:57* to the end of the following chapter.

In addition to the dramatic framework provided by the Biblical story, Bach opens and closes each part with a large musical set-piece to anchor the action. The opening of the first part is one of the most brilliantly conceived passages in all of music. Like some classic epic, Bach opens with a scene *in medias res* imaginatively depicting the slow and painful procession to Calvary. The orchestra plays a dragging, halting march that seems at first to be utterly rooted to its sombre E minor. The choruses represent the crowds in the street calling to one another to come and witness the sight. Precisely at the moment when the choirs sing "Be-

hold him!—How?—Like a lamb," Bach adds on top of everything the chorale melody *"O Lamm Gottes unschuldig"* (*"O innocent Lamb of God"*) sung by the boys' choir (it had been played by the organ in the original performance; the addition of the boys—sopranos *in ripieno*—was an afterthought).

Thus this immense opening chorus is both a quasi-dramatic introduction to the events to come and a commentary on those events. If there were no text at all, it would be identified as a chorale prelude, one of many examples (usually for organ) in which Bach interprets the significance of a chorale with an elaborate musical setting. Thus the opening chorus suggests by its size the immense scope of the work to follow while at the same time giving a taste of its expressive power and offering a theological interpretation, all the while working into the story a particularly striking dramatic element—the procession to Calvary—that is scanted in Matthew's telling. Has any opening movement of a work ever served more simultaneous functions with such expressive and technical success?

Following the opening chorus Bach leaps at once into the drama. The Evangelist (representing the author Matthew himself) sings the narrative words of the story, while individual singers take on momentarily the roles of the speakers—Jesus, Peter, Judas, Pilate, Pilate's Wife, and all the others. Their dialogue is overtly dramatic, sung in recitative that could come straight from an opera. Indeed, no operatic composer has ever surpassed Bach in the powerful dramatic thrust of these recitatives, which reveal character and move the story along through melody that crisply shapes the language at breathtaking speed over daring harmonizations. Yet owing to the circumstances of his life, trapped in a



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musical backwater, Bach never had occasion to compose a work for the theater; for him the stage was the battleground of the human soul, and the *St. Matthew Passion* became his greatest opera.

One special feature of the recitative in the *St. Matthew Passion* was taken by Bach from a tradition that goes back at least as far as Heinrich Schütz a century earlier and continued up to Bach's contemporary Telemann: the words of Jesus, unlike all the other dialogue in the story, are accompanied by the strings. In the nineteenth century this device came to be called a "halo." It appears throughout the work every time Jesus sings, except in his last utterance, *"Eli, eli lama asabthani,"* at the moment of his death. This one purposeful omission of the string accompaniment generates a powerful sense of mortality.

Virtually every scene in this "opera" ends with the requisite aria, just as the operas of Scarlatti or Handel might. But in this case, the audience has witnessed in recitative a scene from the familiar story. As it ends, a soloist who is not part of the scene, but simply an outside commentator (like the members of the audience themselves), utters a personal reaction to the drama just witnessed. In almost every case, this takes the form of an elaborate accompanied recitative or arioso that leads into a full *da capo* aria. Bach generally cast these in the form of a duet between the solo voice and an instrument (or sometimes a pair of instruments playing together). The choice of solo instrument varies from aria to aria; it is a vital part of the expression, since the instrument presents the basic musical material of the aria before the voice enters and thus establishes the fundamental "affect," or emotional tone, of the number. Occasionally, too, the instrument serves a pictorial function.

A good example is to be found in the first arioso-aria pair of the *Passion*: the alto soloist (no doubt chosen here to symbolize the woman who has just anointed Jesus' head with the oil) is accompanied by two flutes and continuo. In the arioso *"Du lieber Heiland, du"* the flutes play a pattern of four descending sixteenth-notes that provides rhythmic momentum while serving as a musical emblem of sorrow at the "foolish arguments" of the disciples over the woman's action. The aria continues in the same mood, with the soloist asking that her tears of penitence serve to anoint Jesus as the woman has just done. Again the two flutes symbolize the mood of remorse with a melodic motive that keeps moving downward in expression of humility; but in the middle section of the aria, when the alto sings of her "teardrops," the flutes become purely pictorial, echoing one another in staccato "drops" falling from above. Similar concreteness of Bach's art, linking psychological mood to physical reality, is evident in virtually every one of the arias in the *Passion*.

Part I ends with another elaborate chorale setting, one borrowed from the *St. John Passion* (and perhaps not new even there). Coming as it does immediately after the arrest of Jesus through Judas' treachery and the flight of the disciples to save themselves, the chorus, with powerful effect, calls upon all mankind to "bewail thy grievous sin."

Following the sermon, which in Bach's day no doubt expanded on the ideas already presented, Part II begins with an aria of lament. A soloist, standing halfway between a character in the Biblical account and the congregation in Bach's church, laments the betrayal of Jesus which she has just witnessed. This music could be the emotional highpoint of any Baroque opera, an expression of the most serious loss, except that the words would be unsuitable and no opera composer of Bach's day would have had the daring to combine the aria with the

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chorus' sympathetic, supportive response. Nor would an opera composer have been likely to end the aria with such dramatic power—in the wrong key, dying away on the dominant, as if the soloist had no strength left.

The sudden entrance of the Evangelist to continue the story at this moment, when we expect a repetition of the opening section, comes as a shock. But the drama is now racing ahead and clearly cannot wait for formal niceties. The second part recounts, in vivid detail, the interrogation, the scourging, and the execution of Jesus. Pilate finds no evil in him and offers to release him as an act of mercy at Passover time, but the crowd, in dissonant, hammering chords, cries out that it wants Barabbas instead.

As in Part I, each fragment of the story is interpreted at once for the audience. When Pilate, for example, asks, "What evil has he done you?" the soprano immediately responds in an arioso, *"Er hat uns allen wohlgetan"* (*"He has done good to us all"*), and then continues with the aria, *"Aus Liebe will mein Heiland sterben"* (*"For love will my savior die"*).

Finally, after the body of Jesus has been given over to Joseph of Arimathea for burial and Pilate has posted his guard at the tomb, the chorus ends the *Passion* with one more set-piece, a gentle and subdued final chorus, virtually a lullaby closing with the words "gently rest." This consoling music, suggesting only a going to sleep, is for Bach and his congregation the suitable conclusion to the horrors of the crucifixion. They know that Good Friday, which ends in darkness and despair for the disciples, will be followed by Easter morning. The catharsis of grief that has been here expressed will be changed to great joy; in the meantime they must ponder on the message of the powerful drama they have witnessed on this Friday afternoon.

—Steven Ledbetter

Text for the *St. Matthew Passion* begins on page 18, but please note that the house lights will be dark during the performance.

The Passion According to St. Matthew

poetry by Christian Friedrich Henrici (known as Picander), translated by Donna Hewitt copyright © 1980.

ERSTER TEIL

Chor I und II:
Kommt, ihr Töchter, helft mir klagen,
Sehet! Wen? Den Bräutigam.
Seht ihn! Wie? Als wie ein Lamm.
Sehet! Was? Seht die Geduld.
Seht! Wohin? Auf unsre Schuld.
Sehet ihn aus Lieb und Huld

Holz zum Kreuze selber tragen.

Choral:
O Lamm Gottes unschuldig
Am Stamm des Kreuzes geschlachtet,
Allzeit erfund'n geduldig,
Wiewohl du warest verachtet.
All' Sünd' hast du getragen,
Sonst müssten wir verzagen.
Erbarm' dich unser, O Jesu.

Rezitativ:
Da Jesus diese Rede vollendet hatte, sprach er zu seinen Jüngern:
Ihr wisset, dass nach zween Tagen Ostern wird, und des Menschen Sohn wird überantwortet werden, dass er gekreuziget werde.

Choral:
Herzliebster Jesu, was hast du verbrochen,
Das man ein solch scharf Urteil hat gesprochen?
Was ist die Schuld, in was für Missetaten
Bist du geraten?

Rezitativ:
Da versammelten sich die Hohenpriester und Schriftgelehrten und die Ältesten im Volk in dem Palast des Hohenpriesters, der da hiess Kaiphas. Und hielten Rat wie sie Jesum mit Listen griffen und töteten. Sie sprachen aber:
Ja nicht auf das Fest, auf dass nicht ein Aufruhr werde im Volk.
Da nun Jesus war zu Bethanien, im Hause Simonis, des Aussätzigen, trat zu ihm ein Weib, das hatte ein Glas mit köstlichem Wasser, und goss es auf sein Haupt, da er zu Tische sass. Da das

PART ONE

Double Chorus:
Come, ye daughters, help me mourn.
Behold! Whom? The Bridegroom.
Look at Him! How? So lamb-like.
Behold! What? His forbearance.
Look! Whither? Upon our guilt.
Behold how He, unaided, out of graciousness and love,
Carries wood for the Cross.

Chorale:
O blameless Lamb of God,
Slain on the Cross's stem,
Found ever patient,
Though Thou wast despised.
Thou hast borne all Sin
Else had we faced despair,
Be merciful to us, O Jesus!

Recitative:
When Jesus had finished all these sayings, He said unto His disciples,
Ye know that after two days is the feast of the passover, and the Son of Man will be delivered up to be crucified.

Chorale:
My heart's-beloved Jesus, wherein was Thine offence,
That such harsh sentence should have been pronounced?
What guilt is there, into what mischief
Hast Thou fallen?

Recitative:
Then assembled together the chief priests, and the scribes, and the elders of the people, into the palace of the high priest, who was called Caiaphas. And consulted that they might take Jesus by subtilty and kill Him. But they said,
Not on the feast day, lest there be an uproar among the people.
Now when Jesus was in Bethany, in the house of Simon the leper, there came unto Him a woman having a vial of precious ointment, and poured it on His head as He sat at meat. But when His

seine Jünger sahen, wurden sie unwillig und sprachen:
Wozu dienet dieser Unrat? Dieses Wasser hätte mögen teuer verkauft und den Armen gegeben werden.
Da das Jesus merkete, sprach er zu ihnen:

Was bekümmert ihr das Weib? Sie hat ein gut Werk an mir getan! Ihr habet allezeit Arme bei euch, mich aber habt ihr nicht allezeit. Dass sie dies Wasser hat auf meinen Leib gegossen, hat sie getan, dass man mich begraben wird.
Wahrlich ich sage euch: Wo dies Evangelium geprediget wird in der ganzen Welt, da wird man auch sagen zu ihrem Gedächtnis, was sie getan hat.

disciples saw it, they had indignation, saying,
To what purpose is that waste? For this ointment might have been sold for much, and given to the poor.
When Jesus understood it, He said unto them,
Why trouble ye the woman? For she hath wrought a good work upon me. For ye have the poor always with you; but me ye have not always. For in that she hath poured this ointment on my body, she did it for my burial. Verily I say to you, wheresoever this gospel shall be preached in the whole world, there shall also this, that this woman hath done, be told for a memorial of her.

Rezitativ (Alt):
Du lieber Heiland du,
Wenn deine Jünger töricht streiten,
Dass dieses fromme Weib
Mit Salben deinen Leib
Zum Grabe will bereiten,
So lasse mir inzwischen zu,
Von meiner Augen Tränenflüssen
Ein Wasser auf dein Haupt zu giessen.

Recitative (Alto):
O Thou belov'd Redeemer
When Thy disciples wrangle foolishly,
Because this goodly woman,
With sweet unguents, would prepare
Thy body for the grave,
O grant, meanwhile, that I,
Out of the rivers of my tears,
May anoint Thy head with water.

Arie (Alt):
Buss' und Reu'
Knirscht das Sündenherz entzwei,
Dass die Tropfen meiner Zähren
Angenehme Spezerei,
Treuer Jesu, dir gebären.

Aria (Alto):
Penitence and bitter ruing
Grind the sinful heart asunder.
Would that the drops of my tears
Might be as pleasant spices
Unto Thee, o faithful Jesus.

Rezitativ:
Da ging hin der Zwölfen einer, mit Namen Judas Ischarioth, zu den Hohenpriestern und sprach:
Was wollt ihr mir geben? Ich will ihn euch verraten.
Und sie boten ihm dreissig Silberlinge.
Und von dem an suchte er Gelegenheit, dass er ihn verriete.

Recitative:
Then one of the twelve, called Judas Iscariot, went unto the chief priests, and said unto them,
What will ye give me and I will deliver Him unto you?
And they covenanted with him for thirty pieces of silver. And from that time he sought opportunity to betray Him.

Arie (Sopran):
Blute nur, du liebes Herz!
Ach, ein Kind, das du erzogen
Das an deiner Brust gesogen,
Droht den Pfleger zu ermorden,
Denn es ist zur Schlange worden.

Aria (Soprano):
Ah bleed, Thou beloved Heart!
Alas, a child you reared,
Who suckled at your breast,
Threatens murder to its guardian,
For it has become a snake.

Rezitativ:
Aber am ersten Tage der süssen Brot traten die Jünger zu Jesu und sprachen zu ihm:

Wo willst du, dass wir dir bereiten, das Osterlamm zu essen?
Er sprach:
Gehet hin in die Stadt zu einem und sprecht zu ihm: Der Meister lässt dir sagen: Meine Zeit ist hier, ich will bei

Recitative:
Now the first day of the feast of unleavened bread the disciples came to Jesus, saying unto Him,
Where wilt Thou that we prepare for Thee to eat the passover lamb?
And He said,
Go into the city to such a man, and say to him, The Master saith, My time is at hand; I will keep the Passover at thy

dir die Ostern halten mit meinen Jüngern.
Und die Jüngern taten, wie ihnen Jesus befohlen hatte, und bereiteten das Osterlamm. Und am Abend setzte er sich zu Tische mit den Zwölfen. Und da sie assen sprach er:
Wahrlich ich sage euch: Einer unter euch wird mich verraten.
Und sie wurden sehr betrübt und huben an, ein jeglicher unter ihnen, und sagten zu ihm:
Herr, bin ich's?

house with my disciples.

And the disciples did as Jesus had appointed them; and they made ready the passover lamb. Now when the even was come, He sat down with the twelve.
And as they did eat, He said,
Verily I say unto you, that one of you shall betray me.
And they were exceeding sorrowful, and began every one of them to say unto Him,

Lord, is it I?

Choral:
Ich bin's, ich sollte büssen,
An Händen und an Füssen
Gebunden in der Höll'.
Die Geisseln und die Banden,
Und was du ausgestanden,
Das hat verdienet meine Seel'.

Chorale:
Tis I who should do penance,
Bound hand and foot,
In Hell.
The scourges and the shackles,
And all Thou hast endured,
Are rightfully the merit of my soul!

Rezitativ:
Er antwortete und sprach:
Der mit der Hand mit mir in die Schüssel tauchet, der wird mich verraten. Des Menschen Sohn gehet zwar dahin, wie von Ihm geschrieben stehet; doch wehe dem Menschen, durch welchen des Menschen Sohn verraten wird. Es wäre ihm besser, dass derselbige Mensch noch nie geboren wäre.
Da antwortete Judas, der ihn verriet, und sprach:
Bin ich's, Rabbi?
Er sprach zu ihm:
Du sagest's.
Da sie aber assen, nahm Jesus das Brot, dankete und brach's und gab's den Jüngern und sprach:
Nehmet, esset; das ist mein Leib.
Und er nahm den Kelch und dankete, gab ihnen den, und sprach:
Trinket alle daraus; das ist mein Blut des Neuen Testaments, welches vergossen wird für viele, zur Vergebung der Sünden. Ich sage euch: Ich werde von nun an nicht mehr von diesem Gewächs des Weinstocks trinken, bis an den Tag, da ich's neu trinken werde mit euch in meines Vaters Reich.

Recitative:
And He answered and said,
He that dippeth his hand with me in the dish, the same shall betray me. The Son of Man goeth as it is written of Him; but woe unto that man by whom the Son of Man is betrayed! it had been good for that man if he had not been born.

Then Judas, which betrayed Him, answered and said,
Master is it I?
He said unto him,
Thou hast said.
And as they were eating, Jesus took bread, and blessed it, and brake it, and gave it to the disciples, and said,
Take, eat, this is my body.
And He took the cup, and gave thanks, and gave it to them, saying,
Drink ye all of it; for this is my blood of the new testament, which is shed for many for the remission of sins. But I say unto you, I will not drink henceforth of this fruit of the vine, until that day when I drink it new with you in my Father's kingdom.

Rezitativ (Sopran):
Wiewohl mein Herz in Tränen schwimmt,
Dass Jesus von mir Abschied nimmt,
So macht mich doch sein Testament erfreut:
Sein Fleisch und Blut, o Kostbarkeit,

Recitative (Soprano):
Though truly my heart swims in tears,

Because my Jesus now takes leave of me,
Yet doth his Testament make me to rejoice.
His Flesh and Blood, o costly thing,

Vermacht er mir in meine Händen.

Wie er es auf der Welt mit denen Seinen
Nicht böse können meinen,
So liebt er sie bis an das Ende.

Arie (Sopran):
Ich will dir mein Herze schenken,
Senke dich, mein Heil, hinein.

Ich will mich in dir versenken;
Ist dir gleich die Welt zu klein,

Ei, so sollst du mir allein
Mehr als Welt und Himmel sein.

Rezitativ:
Und da sie den Lobgesang gesprochen hatten, gingen sie hinaus an den Ölberg. Da sprach Jesus zu ihnen: In dieser Nacht werdet ihr euch alle ärgern an mir. Denn es stehet geschrieben: Ich werde den Hirten schlagen, und die Schafe der Herde werden sich zerstreuen. Wann ich aber auferstehe, will ich vor euch hingehen in Galiläam.

Choral:
Erkenne mich, mein Hüter,
Mein Hirte, nimm mich an!
Von dir, Quell aller Güter,

Ist mir viel Gut's getan.
Dein Mund hat mich gelabet
Mit Milch und süsser Kost,
Dein Geist hat mich begabet
Mit mancher Himmelslust.

Rezitativ:
Petrus aber antwortete und sprach zu ihm: Wenn sie auch all sich an dir ärgerten, so will ich doch mich nimmermehr ärgern.
Jesus sprach zu ihm:
Wahrlich, ich sage dir: In dieser Nacht, ehe der Hahn krähet, wirst du mich dreimal verleugnen.
Petrus sprach zu ihm:
Und wenn ich mit dir sterben müsste, so will ich dich nicht verleugnen,
Desgleichen sagten auch alle Jünger.

Choral:
Ich will hier bei dir stehen,
Verachte mich doch nicht!
Von dir will ich nicht gehen,
Wenn dir dein Herze bricht;
Wenn dein Herz wird erblassen
Im letzten Todesstoss,
Alsdann will ich dich fassen
In meinen Arm und Schoss.

He gives for an inheritance into my hands.
As He upon the world of those He owns
Could not wish evil,
So will He love them even unto the end.

Aria (Soprano):
I will give Thee my heart,
Sink Thou Thyself therein, o my Salvation,
And I will sink myself in Thee.
And be the world, at once, too small for Thee,
Ah, so shalt Thou be for me alone
Greater than earth and Heaven.

Recitative:
And when they had sung an hymn of praise, they went out into the Mount of Olives.
Then saith Jesus unto them,
All ye shall be offended because of me this night: for it is written, I will smite the shepherd, and the sheep of the flock shall be scattered abroad. But after I am risen again, I will go before you into Galilee.

Chorale:
Grant me Thy recognition, my protector,
My shepherd, o receive me.
Through Thee, the well-spring of all good,
Great good hath come to me.
Thy mouth, it hath refreshed me
With milk and food sweet to my taste.
Thy spirit hath afforded me
Many a Heavenly Joy.

Recitative:
Peter answered and said unto Him,
Though all men shall be offended because of Thee, yet will I never be offended.
Jesus said unto Him,
Verily I say unto thee, that, this night, before the cock crow, thou shalt deny me thrice.
Peter said unto Him,
Though I should die with Thee, yet will I not deny Thee.
Likewise also said all the disciples.

Chorale:
I choose to stand here with Thee,
Do not disdain me now.
I will not go from Thee,
Whilst Thy heart is breaking.
When Thy heart shall grow faint
In the last throes of death,
Then shall I enfold Thee
In my bosom and my arms.

Rezitativ:
Da kamm Jesus mit ihnen zu einem Hofe, der hiess Gethsemane, und sprach zu seinen Jüngern:
Setzet euch hier, bis dass ich dorthin gehe und bete.
Und nahm zu sich Petrum und die zween Söhne Zededäi, und fing an zu trauern und zu zagen. Da sprach Jesus zu ihnen:

Meine Seele ist betrübt bis an den Tod; bleibet hier und wachet mit mir.

Recitative:
Then cometh Jesus with them unto a place called Gethsemane, and saith unto the disciples,
Sit ye here, while I go and pray yonder.

And He took with Him Peter and the two sons of Zebedee, and began to be sorrowful and very heavy. Then saith He unto to them,
My soul is exceeding sorrowful, even unto death: tarry ye here and watch with me.

Rezitativ (Tenor mit Choral):
O Schmerz! Hier zittert das geqüalte Herz!
Wie sinkt es hin, wie bleicht sein Angesicht!
Der Richter führt ihn vor Gericht,

Da ist kein Trost, kein Helfer nicht.

Er leidet alle Höllenqualen,
Er soll für Fremden Raub bezahlen.
Ach könnte meine Liebe dir, mein Heil,

Dein Zittern und Dein Zagen
Vermindern oder helfen tragen,
Wie gerne blieb ich hier!

Recitative (Tenor with Chorale):
O suffering! The anguished heart trembles here!
How it sinks down, how pale His countenance grows
As He is lead into the judgment by the judge.
There is no comfort there and none to help.
He suffers all the agonies of Hell,
Must pay for strangers' robbery.
Ah, could my love for Thee, o my Salvation,
Lessen Thy trembling and Thy despair
Or help Thee to endure them,
How gladly I would tarry here!

Choral:
Was' ist die Ursach' aller solcher Plagen?
Ach, meine Sünden haben dich geschlagen.
Ich, ach Herr Jesu, habe dies verschuldet,
Was du erduldet!

Chorale:
What is the cause of all such torment?
Alas, my sins have flogged Thee.
Alas Lord Jesus, it is I have been the cause
Of that which Thou dost now endure!

Arie (Tenor mit Chor):
Ich will bei meinem Jesu wachen.
So schlafen unsre Sünden ein.
Meinen Tod büsset seiner Seelen Not,
Sein Trauren machet mich voll Freuden.

Drum muss uns sein verdienstlich Leiden

Recht bitter und doch süsse sein.

Aria (Tenor with Chorus):
I will keep watch beside my Jesus.
Therefore our sins may sleep.
The anguish of His soul atones my death,
And through His mourning I am filled with joy.
Therefore for us the merit of His suffering
Must be exceeding bitter and yet sweet.

Rezitativ:
Und ging hin ein wenig, fiel nieder auf sein Angesicht und betete und sprach:
Mein Vater, ist's möglich, so gehe dieser Kelch von mir: doch nicht wie ich will, sondern wie du willst.

Recitative:
And He went a little further, and fell on His face, and prayed, saying,
O my Father, if it be possible, let this cup pass from me: nevertheless not as I will, but as Thou wilt.

Rezitativ (Bass):
Der Heiland fällt vor seinem Vater nieder,
Dadurch erhebt er mich und alle
Von unserm Falle
Hinauf zu Gottes Gnade wieder.
Er ist bereit,

Recitative (Bass):
The Saviour falls prostrate before His Father,
Thereby he lifteth me and all mankind
Up from our fall
Into God's grace again.
He is prepared

Den Kelch, des Todes Bitterkeit zu trinken,
In welchen Sünden dieser Welt
Gegossen sind und hässlich stinken,
Weil es dem lieben Gott gefällt.

Arie (Bass):
Gerne will ich mich bequemen,
Kreuz und Becher anzunehmen,

Trink ich doch dem Heiland nach.

Denn sein Mund,
Der mit Milch und Honig fliesset,
Hat den Grund

Und des Leidens herbe Schmach
Durch den ersten Trunk versüsset.

Rezitativ:
Und er kam zu seinen Jüngern und fand sie schlafend und sprach zu ihnen:

Könnet ihr denn nicht eine Stunde mit mir wachen? Wachet und betet, dass ihr nicht in Anfechtung fallet. Der Geist ist willig, aber das Fleisch ist schwach.
Zum andern Mal ging er hin, betete und sprach:
Mein Vater, ist's nicht möglich, dass dieser Kelch von mir gehe, ich trinke ihn denn; so geschehe dein Wille.

Choral:
Was mein Gott will, das g'scheh' allzeit,

Sein Will', der ist der beste;
Zu helfen den'n er ist bereit,
Die an ihn glauben feste;
Er hilft aus Not, der fromme Gott,

Und züchtiget mit Massen.
Wer Gott vertraut,
Fest auf ihn baut,
Den will er nicht verlassen.

Rezitativ:
Und er kam und fand sie aber schlafend und ihre Augen waren voll Schlaf's.
Und er liess sie und ging abermals hin und betete zum dritten Mal und redete die selbigen Worte. Da kam er zu seinen Jüngern und sprach zu ihnen:
Ach, wollt ihr nun schlafen und ruhen? Siehe, die Stunde ist hier, dass des Menschen Sohn in der Sünder Hände überantwortet wird. Stehet auf, lasset uns gehen; siehe, er ist da, der mich verrät.
Und als er noch redete, siehe, da kam Judas, der Zwölfen einer, und mit ihm

To drink the cup of the bitterness of death
Into which this world's sins
Are poured and vilely stink,
Because it pleaseth our beloved God.

Aria (Bass):
I shall submit me gladly,
And I shall take the Cross and Cup unto myself,
That I, indeed, may drink after my Saviour:
Because His mouth
Which flows with milk and honey,
Hath sweetened both the cause of suffering,
And its bitter shame,
With His first draught.

Recitative:
And He cometh unto the disciples, and findeth them asleep, and saith unto them,
What, could ye not watch with me one hour? Watch and pray, that ye enter not into temptation: the spirit indeed is willing but the flesh is weak.
He went away again the second time, and prayed saying,
O my Father, if this cup may not pass away from me, except I drink it, Thy will be done.

Chorale:
Whate'er my God ordains, so may it ever be,
His will is best.
And He is ever ready to give aid
To such as trust Him steadfastly
He helps in time of need, the gracious God,
And justly metes chastisement.
Who puts his faith in God
Relying on Him surely,
Such will He not forsake.

Recitative:
And He came and found them asleep again: for their eyes were heavy. And He left them, and went away again, and prayed the third time, saying the same words. Then cometh He to His disciples, and saith unto them,
Sleep on now, and take your rest: behold the hour is at hand, and the Son of Man is delivered into the hands of sinners. Rise, let us be going: behold, he is at hand that doth betray me.

And while He yet spake, lo, Judas, one of the twelve, came, and with him a great

eine grosse Schar mit Schwertern und Stangen, von den Hohenpriestern und Ältesten des Volks. Und der Verräter hatte ihnen ein Zeichen gegeben und gesagt: Welchen ich küssen werde, der ist's, den greifet. Und alsbald trat er zu Jesum und sprach:
Gegrüsset seist du, Rabbi,
Und küssete ihn. Jesus aber sprach zu ihm: mein Freund, warum bist du kommen?
Da traten sie hinzu und legten die Hände an Jesum und griffen ihn.

Duett (Sopran und Alt mit Chor):
Soli:
So ist mein Jesus nun gefangen.
Mond und Licht ist vor Schmerzen untergangen,
Weil mein Jesus ist gefangen.

Sie führen ihn; er ist gebunden.

Chor:
Lasst ihn, haltet, bindet nicht!

Sind Blitze, sind Donner

In Wolken verschwunden?
Eröffne den feurigen Abgrund, o Hölle,
Zertrümmre, verderbe, verschlinge, zerschelle
Mit plötzlicher Wut
Den falschen Verräter, das mördrische Blut.

Rezitativ:
Und siehe, einer von denen, die mit Jesu waren, reckete die Hand aus und schlug des Hohenpriesters Knecht, und hieb ihm ein Ohr ab. Da sprach Jesus zu ihm: Stecke dein Schwert an seinen Ort; denn wer das Schwert nimmt, der soll durchs Schwert umkommen. Oder meinest du, dass ich nicht könnte meinen Vater bitten, dass or mir zuschickte mehr denn zwölf Legion Engel? Wie würde aber die Schrift erfüllet? Es muss also gehen.

Zu der Stund sprach Jesu zu den Scharen:

Ihr seid ausgegangen als zu einem Mörder, mit Schwertern und mit Stangen, mich zu fahen; bin ich doch täglich bei euch gesessen und habe gelehrt im Tempel, und ihr habt mich nicht gegriffen. Aber das ist alles geschehen, dass erfüllet würden die Schriften der Propheten.
Da verliessen ihn alle Jünger und flohen.

Choral:
O Mensch, bewein' dein' Sünde gross,

multitude with swords and staves, from the chief priests and elders of the people. Now he that betrayed Him gave them a sign, saying, whomsoever I shall kiss that same is He: hold Him fast.
And forthwith he came to Jesus, and said,

Hail, Master;
and kissed Him. And Jesus said unto him, Friend, wherefore art thou come?
Then came they, and laid hands on Jesus and took Him.

Duet (Soprano and Alto with Chorus):
Solo:
So is my Jesus taken prisoner now.
Moon and light are blotted out by pain

Because my Jesus has been taken prisoner:
They lead Him; He is bound.

Chorus:
Release Him, do not hold Him, bind Him not!
Have lightning and thunder vanished in clouds?
Lightning! Thunder!
Then open thy fiery abysses, o Hell,
And shatter, destroy, swallow up, dash to bits
With sudden swift fury
The traitorous betrayer, the murderous race.

Recitative:
And behold, one of them which were with Jesus stretched out his hand and drew his sword, and struck a servant of the high priest's, and smote off his ear. Then said Jesus unto him, Put up again thy sword into its place: for all they that take the sword shall perish with the sword. Thinkest thou that I cannot now pray to my Father, and He shall presently give me more than twelve legions of angels? But how then shall the scriptures be fulfilled, that thus it must be?
In that same hour said Jesus to the multitudes,
Are ye come out as against a thief with swords and staves for to take me? I sat daily with you teaching in the temple, and ye laid no hold on me. But all this was done, that the scriptures of the prophets might be fulfilled.
Then all the disciples forsook Him, and fled.

Chorale:
Weep, O Mankind, for thy great sin;

Darum Christus sein's Vaters Schoss

Äussert und kam auf Erden.
Von einer Jungfrau, rein und zart,
Für uns er hie geboren ward,
Er wollt der Mittler werden.
Den'n Toten er das Leben gab,

Und legt dabei all Krankheit ab,
Bis sich die Zeit herdrange,
Dass er für uns geopfert würd,
Trug unsrer Sünden schwere Bürd
Wohl an dem Kreuze lange.

For which Christ, out of the bosom of His Father
Was made manifest and came to earth.
Of a pure and gentle Virgin
Was He born here for us.
He chose to be our intercessor,
Unto those that were dead He offered Life;
And in so doing set all disease aside,
Until the coming of the hour
In which He would be sacrificed for us.
He bore the heavy burden of our sins
Even upon the Cross a goodly while.

ZWEITER TEIL

Arie (Alt mit Chor):
Solo:
Ach nun ist mein Jesus hin!
Ist es möglich, kann ich schauen?
Ach mein Lamm in Tigerklauen!
Ach! wo ist mein Jesus hin?
Ach! was soll ich der Seele sagen,
Wenn sie mich wird ängstlich fragen?
Ach! wo ist mein Jesus hin?

Chor:
Wo ist denn dein Freund hingegangen.
O du Schönste unter den Weibern?
Wo hat sich dein Freund hingewandt?
So wollen wir mit dir ihn suchen.

Rezitativ:
Die aber Jesum gegriffen hatten, führeten ihn vor dem Hohenpriester Kaiphas, dahin die Schriftgelehrten und Ältesten sich versammelt hatten. Petrus aber folgete ihm nach von ferne bis in den Palast des Hohenpriesters; und ging hinein und satzte sich bei den Knechten, auf dass er sähe, wo es hinaus wollte. Die Hohenpriester aber und Ältesten und der ganze Rat suchten falsches Zeugnis wider Jesum, auf dass sie ihn töteten, und funden keines.

Choral:
Mir hat die Welt trüglich gericht't
Mit Lügen und mit falschem G'dicht,
Viel Netz und heimlich Stricken.
Herr, nimm mein wahr in dieser G'fahr,
B'hüt mich vor falschen Tücken.

Rezitativ:
Und wiewohl viel falsche Zeugen herzutraten, funden sie doch keins. Zuletzt traten herzu zween falsche Zeugen und sprachen:
Er hat gesagt: Ich kann den Tempel Gottes

PART TWO

Aria (Alto with Chorus):
Solo:
Alas, my Jesus is gone now!
Is it possible, can I bear the sight?
Alas, my lamb is in the claws of tigers!
Alas, and whither is my Jesus gone?
Alas, what shall I say unto my soul
When, troubled, it shall ask of me?
Alas, where is my Jesus gone?

Chorus:
O, whither then, has thy companion gone
Thou loveliest of women?
Whither has thy companion wandered?
For we would go to seek for Him with Thee.

Recitative:
And they that had laid hold on Jesus led him away to Caiaphas the high priest, where the scribes and the elders were assembled. But Peter followed him afar off unto the high priest's palace, and went in, and sat with the servants, to see the end. Now the chief priests, and elders, and all the council, sought false witness against Jesus, to put him to death; but found none.

Chorale:
The world has judged me falsely
With lies and spurious inventions,
With many traps and many a secret snare.
Lord, shield me in such danger,
Protect me from the treachery of malice.

Recitative:
Yea, though many false witnesses came, yet found they none. At the last came two false witnesses, and said,

This fellow said, I am able to destroy the

abbrechen und in dreien Tagen denselben bauen.
Und der Hohepriester stund auf und sprach zu ihm;
Antwortest du nichts zu dem, das diese wider dich zeugen?
Aber Jesus schwieg stille.

Rezitativ (Tenor):
Mein Jesus schweigt zu falschen Lügen stille,
Um uns damit zu zeigen,
Dass sein erbarmensvoller Wille
Vor uns zum Leiden sei geneigt,
Und dass wir in dergleichen Pein
Ihm sollen ähnlich sein,
Und in Verfolgung stille schweigen.

Arie (Tenor):
Geduld, Geduld,
Wenn mich falsche Zungen stechen.
Leid' ich wider meine Schuld

Schimpf und Spott,
Ei, so mag der liebe Gott
Meines Herzens Unschuld rächen.
Und der Hohepriester antwortete und sprach zu ihm:
Ich beschwöre dich bei dem lebendigen Gott, dass du uns sagest, ob du seiest Christus, der Sohn Gottes.
Jesus sprach zu ihm:
Du sagest's. Doch sage ich euch: Von nun an wird's geschehen, dass ihr sehen werdet des Menschen Sohn sitzen zur Rechten der Kraft und kommen in den Wolken des Himmels.
Da zerriss der Hohepriester seine Kleider und sprach:
Er hat Gott gelästert. Was dürfen wir weiter Zeugnis? Siehe, jetzt habt ihr seine Gotteslästerung gehöret. Was dünket euch?
Sie antworteten und sprachen:
Er ist des Todes schuldig!
Da speieten sie aus in sein Angesicht und schlugen ihn mit Fäusten. Etliche aber schlugen ihn ins Angesicht und sprachen:
Weissage uns, Christe, wer ist's der dich schlug?

Choral:
Wer hat dich so geschlagen,
Mein Heil, und dich mit Plagen
So übel zugericht'?
Du bist ja nicht ein Sünder,
Wie wir und unsre Kinder;
Von Missetaten weisst du nicht.

temple of God, and to build it in three days.
And the high priest arose, and said unto him,
Answerest thou nothing? what is it which these witness against thee?
But Jesus held his peace.

Recitative (Tenor):
My Jesus remains silent in the face of spurious lies.
Thus showing us,
That His compassionate will
Is prone to suffer for our sake;
That we in the self-same anguish
Should be like He is,
And, in the face of persecution, hold our peace.

Aria (Tenor):
Patience, patience,
When I am stung by lying tongues.
And if, in greater measure than the merit of my guilt,
I must endure derision and abuse,
So may the dear God then
Avenge the innocence of my heart.
And the high priest answered and said unto him,
I adjure thee by the living God, that thou tell us whether thou be the Christ, the Son of God.
Jesus saith unto him,
Thou hast said: nevertheless I say unto you,
Hereafter shall ye see the Son of Man sitting on the right hand of power, and coming in the clouds of heaven.
Then the high priest rent his clothes, saying,
He hath spoken blasphemy; what further need have we of witnesses? Behold, now ye have heard his blasphemy. What think ye?
They answered and said,
He is guilty of death.
Then did they spit in his face, and buffeted him; and others smote him with the palms of their hands, Saying,

Prophesy unto us, thou Christ, Who is he that smote thee?

Chorale:
Who hath so smitten Thee,
O, My Salvation, and through affliction
Hath so vilely used Thee?
Truly Thou are not a sinner
The like of us and our seed.
Thou knowest naught of evil doings.

Rezitativ:
Petrus aber sass draussen im Palast, und es trat zu ihm eine Magd und sprach: Und du warest auch mit dem Jesu aus Galiläa.
Er leugnete aber vor ihnen allen und sprach:
Ich weiss nicht, was du sagest.
Als er aber zur Tür hinaus ging, sahe ihn eine andere und sprach zu denen, die da waren:
Dieser war auch mit dem Jesu von Nazareth
Und er leugnete abermal und schwur dazu:
Ich kenne des Menschen nicht.
Und über eine kleine Weile traten hinzu, die da stunden, und sprachen zu Petro:
Wahrlich du bist auch einer von denen, denn deine Sprache verrät dich.
Da hub er an sich zu verfluchen and zu schwören:
Ich kenne des Menschen nicht!
Und alsbald krähete der Hahn. Da dachte Petrus an die Worte Jesu, da er zu ihm sagte: Ehe der Hahn krähen wird, wirst du mich dreimal verleugnen. Und ging heraus and weinete bitterlich.

Recitative:
Now Peter sat without in the palace: and a damsel came unto him, saying,
Thou also wast with Jesus of Galilee.

But he denied before them all, saying,

I know not what thou sayest.
And when he was gone out into the porch, another maid saw him and said unto them that were there,
This fellow was also with Jesus of Nazareth.
And again he denied with an oath,
I do not know the man.
And after a while came unto him they that stood by, and said to Peter,
Surely thou also art one of them; for thy speech bewrayeth thee.
Then began he to curse and to swear, saying,
I know not the man.
And immediately the cock crew. And Peter remembered the word of Jesus, which said unto him, Before the cock crow, thou shall deny me thrice. And he went out, and wept bitterly.

Arie (Alt):
Erbarme dich, mein Gott,
Um meiner Zähren Willen;
Schaue hier, Herz und Auge
Weint vor dir bitterlich.
Erbarme dich!

Aria (Alto):
Have mercy, O my God,
By reason of my tears;
O see that here both heart and eye
Weep bitterly before Thee.
Have mercy!

Choral:
Bin ich gleich von dir gewichen,

Stell' ich mich doch wieder ein;
Hat uns doch dein Sohn verglichen
Durch sein Angst und Todespein.

Ich verleugne nicht die Schuld,
Aber deine Gnad und Huld
Ist viel grosser als die Sünde,
Die ich stets in mir befinde.

Chorale:
Although I have just wandered from thee,
Yet do I turn again unto Thy way.
Verily Thy Son hath settled our account,
Out of his terror and the anguish of His death.
I offer no denial of my guilt,
But Thy mercy and Thy grace
Are infinitely greater than the sin
Which I continually find in me.

Rezitativ:
Des Morgen aber hielten alle Hohepriester und die Ältesten des Volks einen Rat über Jesum, dass sie ihn töteten.

Und banden ihn, führeten ihn hin und überantworteten ihn dem Landpfleger Pontio Pilato. Da das sahe Judas, der ihn verraten hatte, dass er verdammt war zum Tode, gereute es ihn, und brachte er wieder die dreissig Silberlinge den Hohenpriestern und

Recitative:
When the morning was come, all the chief priests and elders of the people took counsel against Jesus to put Him to death:
And when they had bound Him, they led Him away, and delivered Him to Pontius Pilate the governor. Then Judas, which had betrayed Him, when he saw that He was condemned, repented himself, and brought again the thirty pieces of silver to the chief priests and elders, saying,

Ältesten und sprach:
Ich habe übel getan, dass ich unschuldig Blut verraten habe.
Sie sprachen:
Was gehet uns das an? Da siehe du zu.
Und er warf die Silberlinge in den Tempel, hub sich davon, ging hin und erhängete sich selbst. Aber die Hohepriester nahmen die Silberlinge und sprachen:
Es taugt nicht, dass wir sie in den Gotteskasten legen, denn es ist Blutgeld.

I have sinned in that I have betrayed the innocent blood.
And they said,
What is that to us? See thou to that.
And he cast down the pieces of silver in the temple, and departed, and went and hanged himself. And the chief priests took the silver pieces, and said,
It is not lawful for to put them into the treasury, because it is the price of blood.

Arie (Bass):
Gebt mir meinen Jesum wieder!
Seht das Geld, den Mörderlohn,
Wirft euch der verlorene Sohn
Zu den Füssen nieder.

Aria (Bass):
Give my Jesus back to me!
See the money, murder's wage,
The prodigal son casts it
Down at your feet.

Rezitativ:
Sie hielten aber einen Rat und kauften einen Töpfersacker darum, zum Begräbnis der Pilger. Daher ist derselbige Acker genennet der Blutacker bis auf den heutigen Tag. Da ist erfüllet, das gesagt ist durch den Propheten Jeremias, da er spricht: Sie haben genommen dreissig Silberlinge, damit bezahlet ward der Verkaufte, welchen sie kauften von den Kindern Israel; und haben sie gegeben um einen Töpfersacker, als mir der Herr befohlen hat. Jesus aber stand vor dem Landpfleger, und der Landpfleger fragte ihn und spach:
Bist du der Juden König?
Jesus aber sprach zu ihm.
Du sagest's.
Und da er verklaget ward von den Hohenpriestern und Ältesten, antwortete er nichts. Da sprach Pilatus zu ihm:
Hörest du nicht, wie hart sie dich verklagen?
Und er antwortete ihm nicht auf ein Wort, also, dass sich auch der Landpfleger sehr verwunderte.

Recitative:
And they took counsel, and they bought with them the potter's field, to bury strangers in. Wherefore that field was called, the field of blood, unto this day.
Then was fulfilled that which was spoken by Jeremy the prophet, saying,
And they took the thirty pieces of silver, the price of him that was valued, whom they of the children of Israel did value; and gave them for the potter's field, as the Lord appointed me. And Jesus stood before the governor: and the governor asked him, saying,

Art Thou the King of the Jews?
And Jesus said unto him,
Thou sayest.
And when He was accused of the chief priests and elders, He answered nothing.
Then said Pilate unto Him,
Hearest Thou not how many things they witness against Thee?
And He answered him to never a word; insomuch that the governor marvelled greatly.

Choral:
Befiehl du deine Wege
Und was dein Herze kränkt
Der allertreusten Pflege
Des, der den Himmel lenkt;
Der Wolken, Luft, und Winden
Gibt Wege, Lauf und Bahn,

Der wird auch Wege finden,
Da dein Fuss gehen kann.

Chorale:
Entrust thy ways
And that which grieves thine heart
Unto the truest care
Of Him who guides the Heavens;
Who to the clouds, the air, the winds,
Doth give their path, their course, their track.
He also will find paths
In which your feet can go.

Rezitativ:
Auf das Fest aber hatte der Landpfleger Gewohnheit, dem Volk einen Gefangenen loszugeben, welchen sie

Recitative:
Now at that feast the governor was wont to release unto the people a prisoner, whom they would. And they had then a notable

wollten. Er hatte aber zu der Zeit einen Gefangenen, einen sonderlichen vor andern, der hiess Barrabam. Und da sie versammelt waren, sprach Pilatus zu ihnen:
Welchen wollet ihr, dass ich euch losgebe: Barrabam oder Jesum, von dem gesagt wird, er sei Christus.
Denn er wusste wohl, dass sie ihn aus Neid überantwortet hatten. Und da er auf dem Richstuhl sass, schickete sein Weib zu ihm und liess ihm sagen:
Habe du nichts zu schaffen mit diesen Gerechten; ich have heute viel erlitten im Traum von seinetwegen.
Aber die Hohenpriester und die Ältesten überredeten das Volk, dass sie um Barrabam bitten sollten und Jesum umbrachten. Da antwortete nun der Landpfleger und spach zu ihnen:
Welchen wollt ihr unter diesen zweien, den ich euch soll losgeben?
Sie sprachen:
Barrabam!
Pilatus sprach zu ihnen:
Was soll ich den machen mit Jesu, von dem gesagt wird er sei Christus?
Sie sprachen alle:
Lass ihn kreuzigen!

Choral:
Wie wunderbarlich ist doch diese Strafe!

Der gute Hirte leidet für die Schafe;
Die Schuld bezahlt der Herre, der Gerechte,
Für seine Knechte.

Rezitativ:
Der Landpfleger sagte:
Was hat er dann Übels getan?

Rezitativ (Sopran):
Er hat uns allen wohl getan;
Den Blinden gab er das Gesicht,
Die Lahmen macht er gehend;
Er sagt uns seines Vaters Wort,
Er trieb die Teufel fort;
Betrübte hat er aufgericht't;

Er nahm die Sünder auf und an;
Sonst hat mein Jesus nichts getan.

Arie (Sopran):
Aus Liebe will mein Heiland sterben,
Von einer Sünde weiss er nichts,
Dass das ewige Verderben
Und die Strafe des Gerichts
Nicht auf meiner Seele bliebe.

prisoner, called Barabbas. Therefore when they were gathered together, Pilate said unto them,

Whom will ye that I release unto you? Barabbas, or Jesus which is called Christ?
For he knew that for envy they had delivered Him. When he was set down on the judgment seat, his wife sent unto him, saying,
Have thou nothing to do with that just man: for I have suffered many things this day in a dream because of Him.
But the chief priests and elders persuaded the multitude that they should ask Barabbas, and destroy Jesus.
The governor answered and said unto them,
Whether of the twain will ye that I release unto you?
They said,
Barabbas.
Pilate saith unto them,
What shall I do then with Jesus which is called Christ?
They all say unto Him:
Let him be crucified.

Chorale:
Indeed, how wondrous is this punishment!
The good shepherd suffers for the sheep;
The master, upright soul, payeth the debt

His servants owe!

Recitative:
And the governor said,
Why, what evil hath he done?

Recitative (Soprano):
He hath done good unto us all.
He gave the blind their sight,
He made the lame to go,
He spoke His Father's words to us,
He cast out devils.
He raised up such as were bowed down with sorrow,
He hath received and succored sinners.
Besides these things my Jesus has done nothing!

Aria (Soprano):
My Saviour, in His love, consents to die,
Though He knows naught of any sin;
That everlasting ruin
And the penalty of judgment
Should not rest upon my soul.

Rezitativ:
Sie schrieen aber noch mehr and sprachen:
Lass ihn kreuzigen!
Da aber Pilatus sahe, dass er nichts schaffete, sondern, dass ein viel grösser Getümmel ward, nahm er Wasser und wusch die Hande vor dem Volk und sprach:
Ich bin unschuldig an dem Blut dieses Gerechten.
Sehet ihr zu!
Da antwortete das ganze Volk und sprach: sprach:
Sein Blut komme über uns und unsre Kinder.
Da gab er ihnen Barrabam los; aber Jesum liess er geisseln und überantwortete ihn, dass er gekreuziget würde.

Recitative:
But they cried out the more, saying,
Let him be crucified.
When Pilate saw that he could prevail nothing, but that rather a tumult was made, he took water, and washed his hands before the multitude, saying,

I am innocent of the blood of this just person; see ye to it!

Then answered all the people, and said,

His blood be on us and on our children.

Then released he Barabbas unto them; and when he had scourged Jesus, he delivered Him to be crucified.

Rezitativ (Alt):
Erbarm' es Gott!
Hier steht der Heiland angebunden.
O Geisselung, o Schlag', o Wunden!
Ihr Henker, haltet ein!
Erweichet euch der Seelen Schmerz,

Den Anblick solchen Jammers nicht?
Ach, ja, ihr habt ein Herz,
Das muss der Martersäule gleich
Und noch viel harter sein,
Erbarmet euch, haltet ein!

Recitative (Alto):
Have mercy, God!
The Savior stands here bound.
O scourging, lashes, wounds,
O you torturers, cease!
Are you not moved by anguish in your souls
Or by the sight of sorrow such as this?
Alas, indeed, you have a heart
That must be like a martyr's stake,
And harder still.
Have pity, do no more!

Arie (Alto):
Können Tränen meiner Wangen
Nichts erlangen,
O, so nehmt mein Herz hinein!
Aber lasst es bei den Fluten,
Wenn die Wunden milde bluten
Auch die Opferschale sein.

Aria (Alto):
If the tears upon my cheeks
Can naught avail.
O then, accept my heart!
But let it 'neath the floods,
While the wounds are gently bleeding.
Serve as the sacrificial vessel.

Rezitativ:
Da nahmen die Kriegsknechte des Landpflegers Jesum zu sich in das Richthaus und sammelten über ihn die ganze Schar, und zogen ihn aus und legeten ihn einen Purpurmantel an; und flochten eine Dornenkrone und setzten sie auf sein Haupt, und ein Rohr in seine rechte Hand, und beugeten die Knie vor ihm und spotteten ihn und sprachen:
Gegrüsset seist du, Judenkönig!
Und speieten ihn an, und nahmen has Rohr und schlugen damit sein Haupt.

Recitative:
Then the soldiers of the governor took Jesus into the common hall, and gathered unto Him the whole band of soldiers. And they stripped Him, and put on Him a scarlet robe. And when they had platted a crown of thorns, they put it upon His head, and a reed in His right hand: and they bowed the knee before Him, and mocked Him, saying,
Hail, King of the Jews!
And they spit upon Him, and took the reed, and smote Him on the head.

Choral:
O Haupt voll Blut und Wunden,
Voll Schmerz und voller Hohn;
O Haupt, zu Spott gebunden
Mit einer Dornenkron!
O Haupt, sonst schön gezieret
Mit höchster Ehr und Zier,

Chorale:
O Head, covered with blood and wounds,
And heaped with pain and scorn;
O Head, for sake of mockery bound
By a crown of thorns!
O Head, once gloriously arrayed
In highest honor and adornment,

Jetzt aber hoch schimpfieret:
Gegrüsset seist du mir!

Du endles Angesichte,
Dafür sonst schrickt und scheut
Das gross Weltgewichte,
Wie bist du so bespeit,
Wie bist du so erbleichet!
Wer hat dein Augenlicht,
Dem sonst kein Licht nicht gleichet
So schändlich zugericht't?

Rezitativ:
Und da sie ihn verspottet hatten, zogen sie ihm seine Kleider an, und führeten ihn hin, dass sie ihn kreuzigten. Und indem sie hinaus gingen, fanden sie einen Menschen von Kyrene, mit namen Simon; den zwangen sie, dass er ihm sein Kreuz trug.

Rezitativ (Bass):
Ja! freilich will in uns das Fleisch und Blut
Zum Kreuz gezwungen sein;
Je mehr es unsrer Seele gut,
Je herber geht es ein.

Arie (Bass):
Komm, süsses Kreuz, so will ich sagen,
Mein Jesu, gib es immer her!
Wird mir mein Leiden einst zu schwer,

So hilf du mir es selber tragen.

Rezitativ:
Und da sie an die Stätte kamen mit Namen Golgatha, das ist verdeutschet Schädelstätt', gaben sie ihm Essig zu trinken mit Gallen vermischet; und da er's schmeckete, wollte er's nicht trinken. Da sie ihn aber gekreuziget hatten, teilten sie seine Kleider und warfen das Los darum; auf dass erfüllet wurde, das gesagt ist durch den Propheten: Sie haben meine Kleider unter sich geteilet, und über mein Gewand haben sie das Los geworfen. Und sie sassen allda und hüteten sein. Und oben zu seinem Haupte hefteten sie die Ursach seines Todes beschrieben, nämlich: *DIES IST JESUS, DER JUDEN KONIG.*
Und da wurden zween Mörder mit ihm gekreuziget, einer zur Rechten und einer zur Linken. Die aber vorübergingen, lästerten ihn und schüttelten ihre Köpfe und sprachen:
Der du den Tempel Gottes zerbrichst, und bauest ihn in dreien Tagen, hilf dir selber! Bist du Gottes Sohn, so steig herab vom Kreuz.

But utterly derided now:
My greetings unto Thee!

Thou noble visage,
Which else the World's Great Weight
Had feared and shunned;
Wherefore art Thou so spat upon?
Wherefore art Thou so pale?
And the light of Thine eyes,
Which no other light can equal,
Who is it that so shamefully hath used it?

Recitative:
And after that they had mocked Him, they took the robe off from Him, and put His own raiment on Him, and led Him away to crucify Him. And as they came out, they found a man of Cyrene, Simon by name: him they compelled to bear His cross.

Recitative (Bass):
Verily the flesh and blood in us

Is willingly compelled unto the Cross.
The more good our souls derive,
The more bitter the circumstance.

Aria (Bass):
Come, sweet Cross, so shall I say,
My Jesus, ever give it unto me!
And if some day my suffering should become too heavy,
Then help Thou me to carry it myself.

Recitative:
And when they were come unto a place called Golgotha, that is to say, a place of a skull, They gave Him vinegar to drink mingled with gall: and when He had tasted thereof, He would not drink. And they crucified Him, and parted His garments, casting lots: that it might be fulfilled which was spoken by the prophet, They parted my garments among them, and upon my vesture did they cast lots. And sitting down they watched Him there; And set upon over His head His accusation written, *THIS IS JESUS THE KING OF THE JEWS.*

Then were there two thieves crucified with Him, one on the right hand, and another on the left. And they that passed by reviled Him, wagging their heads, and saying,
Thou that destroyest the Temple, and buildest it in three days, save Thyself.
If Thou be the Son of God,
come down from the Cross.

Desgleichen auch die Hohenpriester spotteten sein, samt den Schriftgelehrten und Ältesten und sprachen:
Andern hat er geholfen, und kann sich selber nicht helfen! Ist er der König Israels, so steige er nun vom Kreuz, so wollen wir ihm glauben. Er hat Gott vertrauet, der erlöse ihn nun, lüstet's ihn; denn er hat gesagt: Ich bin Gottes Sohn.
Desgleichen schmäheten ihn auch die Mörder, die mit ihm gekreuziget wurden.

Rezitativ (Alt):
Ach, Golgatha, unsel'ges Golgatha!
Der Herr der Herrlichkeit
Muss schimpflich hier verderben,
Der Segen und das Heil der Welt
Wirt als ein Fluch ans Kreuz gestellt.
Dem Schöpfer Himmels und der Erden.

Soll Erd und Luft entzogen werden;
Die Unschuld muss hier schuldig sterben;
Das gehet meiner Seele nah;
Ach, Golgatha, unsel'ges Golgatha!

Arie (Alt mit Chor):
Sehet, Jesus hat die Hand
Uns zu fassen ausgespannt;
Kommt!
Wohin?
In Jesu Armen sucht Erlösung, nehmt Erbarmen,
Suchet!
Wo?
In Jesu Armen. Lebet, sterbet, ruhet hier,
Ihr verlassnen Küchlein ihr,
Bleibet
Wo?
In Jesu Armen.

Rezitativ:
Und von der sechsten Stunde an ward eine Finsternis über das ganze Land, bis zu der neunten Stunde.
Und um die neunte Stunde schrie Jesus laut und sprach:
Eli, Eli, lama asabthani?
Das ist: Mein Gott, mein Gott, warum hast du mich verlassen!
Etliche aber, die da
stunden, da sie das höreten, sprachen sie:
Der rufet dem Elias.
Und bald lief einer unter ihnen, nahm einen Schwamm und füllete ihn mit Essig, und steckete ihn auf ein Rohr und tränkete ihn. Die andern aber sprachen:

Halt, lass sehen, ob Elias komme und ihm helfe?

Likewise also the chief priests mocking Him, with the scribes and elders, said,

He saved others; Himself He cannot save. If He be the King of Israel, let Him now come down from the Cross, and we will believe Him. He trusted in God; let him deliver Him now, if He will have Him: for He said, I am the Son of God.
The thieves also, which were crucified with Him, cast the same in His teeth.

Recitative (Alto):
O, Golgotha, accursed Golgotha!
To think, the Lord of Glory
Must in ignominy perish here;
The blessing and salvation of this world
Hung like a curse upon the Cross;
From the Maker of the Heavens and of the earth
Shall earth and air now be withdrawn;
Innocence must needs die guilty here;

That sorely grieves my soul!
O, Golgotha, accursed Golgotha!

Aria (Alto with Chorus):
Behold, Jesus has stretched forth His hand
To take hold of us;
Come!
Whither?
In Jesus' arms seek for redemption partake of mercy
Seek!
Where?
In Jesus' arms; live, die, and rest here,
You forsaken little chickens you,
Stay here!
Where?
In Jesus' arms.

Recitative:
Now from the sixth hour there was darkness over all the land unto the ninth hour.
And about the ninth hour Jesus cried with a loud voice, saying,
Eli, Eli, lama sabachthani?
That is to say, My God, my God, why hast Thou forsaken me?
Some of them that stood there, when they heard that, said,
This man calleth Elias.
And straightway one of them ran, and took a spunge and filled it with vinegar, and put it on a reed, and gave Him to drink.
The rest said,
Let be, let us see whether Elias will come to save Him.

Aber Jesus schrie abermal laut und verschied.

Choral:
Wenn ich einmal soll scheiden,
So scheide nicht von mir!
Wenn ich den Tod soll leiden,
So tritt du dann herfür!
Wenn mir am allerbängsten
Wird um das Herze sein,
So reiss mich aus den Ängsten
Kraft deiner Angst und Pein.

Rezitativ:
Und siehe da, der Vorhang im Tempel zerriss in zwei Stück, von oben an bis unten aus. Und die Erde erbebete, und die Felsen zerrissen, und die Gräber taten sich auf, und stunden auf viel Leiber der Heiligen, die da schliefen; und gingen aus den Gräbern nach seiner Auferstehung und kamen in die heilige Stadt und erschienen vielen.
Aber der Hauptmann, und die bei ihm waren und bewahrten Jesum, da sie sahen das Erdbeben und was da geschah, erschraken sie sehr und sprachen:
Wahrlich, dieser ist Gottes Sohn gewesen.
Und es waren viel Weiber da, die von ferne zusahen, die da waren nachgefolget aus Galiläa, und hatten ihm gedienet;
Unter welchen war Maria Magdalena und Maria, die Mutter Jacobi und Joses, und die Mutter der Kinder Zebedäi.
Am Abend aber kam ein reicher Mann von Arimathia, der hiess Joseph, welcher auch ein Jünger Jesu war. Der ging zu Pilato und bat ihn um den Leichnan Jesu. Da befahl Pilatus, man sollte ihm ihn geben.

Rezitativ (Bass):
Am Abend, da es kühle war,
Ward Adams Fallen offenbar.
Am Abend drücket ihn der Heiland nieder;
Am Abend kam die Taube wieder
Und trug ein Ölbatt in dem Munde.
O schöne Zeit! O Abendstunde!
Der Friedensschluss ist nun mit Gott gemacht,
Denn Jesus hat sein Kreuz vollbracht.
Sein Leichnam kommt zur Ruh.
Ach, liebe Seele, bitte du,
Geh, lasse dir den toten Jesum schenken,

O heilsames, o köstlich's Angedenken!

Jesus, when He had cried again with a loud voice, yielded up the ghost.

Chorale:
When someday I shall depart,
Do not depart from me!
When I shall come to suffer death,
Then stand Thou by my side!
When I am most disquieted
Within my heart,
Then pluck me from my terrors,
Through the power of Thine agony and pain!

Recitative:
And, behold, the veil of the temple was rent in twain from the top to the bottom; and the earth did quake, and the rocks rent; And the graves were opened; and many bodies of the saints which slept arose, and came out of the graves after His resurrection, and went into the holy city, and appeared unto many.

Now when the centurion, and they that were with him, watching Jesus, saw the earthquake, and those things that were done, they feared greatly, saying,
Truly this was the Son of God.
And many women were there beholding afar off, which followed Jesus from Galilee, ministering unto Him; Among which was Mary Magdalene, and Mary the mother of James and Joses, and the mother of Zebedee's children. When the even was come, there came a rich man of Arimathea, named Joseph, who also himself was Jesus' disciple. He went to Pilate, and begged the body of Jesus.
Then Pilate commanded the body to be delivered.

Recitative (Bass):
At eventide, when it was cool,
The fall of Adam was revealed.
At eventide, the Savior pressed him earthward;
At eventide the dove returned,
Bearing an olive leaf in its mouth.
O beauteous time! O evening hour!
The covenant of peace has now been made with God,
For Jesus hath fully borne His Cross.
His body comes to rest.
Ah, precious soul, I pray thee,
Go, and bid them give dead Jesus unto thee.
O salutary, sweet remembrance!

Arie (Bass):
Mache dich, mein Herze, rein,
Ich will Jesum selbst begraben.
Denn er soll nunmehr in mir
Für und für
Seine süsse Ruhe haben.
Welt, geh aus, lass Jesum ein!

Rezitativ:
Und Joseph nahm den Leib und wickelte ihn in ein rein Leinwand and legte ihn in sein eigen neu Grab, welches er hatte lassen in einen Fels hauen; und wälzete einen grossen Stein vor die Tür des Grabes und ging davon. Es war aber allda Maria Magdalena und die andere Maria, die satzten sich gegen das Grab. Des andern Tages, der da folget nach dem Rüsttage, kamen die Hohenpriester und Pharisäer sämtlich zu Pilato und sprachen:
Herr, wir haben gedacht, dass dieser Verführer sprach, da er noch lebete: Ich will nach dreien Tagen wieder auferstehen. Darum befiehl, dass man das Grab verwahre bis an den dritten Tag, auf dass seine Jünger kommen und stehlen ihn und sagen zu dem Volk: Er ist auferstanden von den Toten; und werde der letzte Betrug ärger, denn der erste.
Pilatus sprach zu ihnen:
Da habt ihr die Hüter. Gehet hin und verwahret's, wie ihr wisset.
Sie gingen hin, and verwahreten das Grab mit Hütern, und versiegelten den Stein.

Rezitativ und Chor:
Nun ist der Herr zur Ruh gebracht.
Mein Jesu, gute Nacht!
Die Müh ist aus, die unsre Sünden ihm gemacht.
Mein Jeus, gute Nacht!
O selige Gebeine,
Seht, wie ich euch mit Buss und Reu beweine,
Dass euch mein Fall in solche Not gebracht.
Mein Jesu, gute Nacht!
Habt lebenslang
Vor euer Leiden tausend Dank,
Dass ihr mein Seelenheil so wert geacht',

Mein Jesu, gute Nacht!

Aria (Bass):
Cleanse thou thyself, my heart,
For I myself would bury Jesus,
For He shall now in me,
Forevermore,
Find His sweet repose.
World, get thee hence, let Jesus in!

Recitative:
And when Joseph had taken the body, he wrapped it in a clean linen cloth, and laid it in his own new tomb, which he had hewn out in the rock: and he rolled a great stone to the door of the sepulchre, and departed. And there was Mary Magdalene, and the other Mary, sitting over against the sepulchre. Now the next day, that followed the day of the preparation, the chief priests and Pharisees came together unto Pilate, saying, Sir, we remember that that deceiver said, while He was yet alive, After three days I will rise again. Command therefore that the sepulchre be made sure until the third day, lest his disciples come by night, and steal Him away, and say unto the people, He is risen from the dead: so the last error shall be worse than the first.

Pilate said unto them,
Ye have a watch: go your way, make it as sure as ye can.
So they went, and made the sepulchre sure, sealing the stone, and setting a watch.

Recitative and Chorus:
Now is the Saviour brought to rest.
My Jesus, good night!
The toil is ended which our sins have made for Him.
My Jesus, good night!
O hallowed bones,
See how I mourn for thee with penitence and rue
That my transgression brought Thee unto such affliction.
My Jesus, good night!
Accept a thousand thanks, my life long
In Thy suffering,
That Thou so highly didst esteem my soul's salvation,
My Jesus, good night!

Schlusschor:
Wir setzen uns mit Tränen nieder
Und rufen dir im Grabe zu:
Ruhe sanfte, sanfte ruh!
Ruht, ihr ausgesognen Glieder!
Ruhet sanfte, ruhet wohl.
Euer Grab und Leichenstein
Soll dem ängstlichen Gewissen
Ein bequemes Ruhekissen
Und der Seele Ruhstatt sein.
Hochst vergnügt
Schlummern da die Augen ein.

Final Chorus:
In tears we sit us down
And call to Thee within the grave:
Rest gently, gently rest!
Rest, ye weary limbs!
Rest gently, and rest well.
Your grave and headstone
Shall be to the troubled conscience for
A restful pillow
And the soul's place of repose.
Utterly content,
The eyes close there in slumber.





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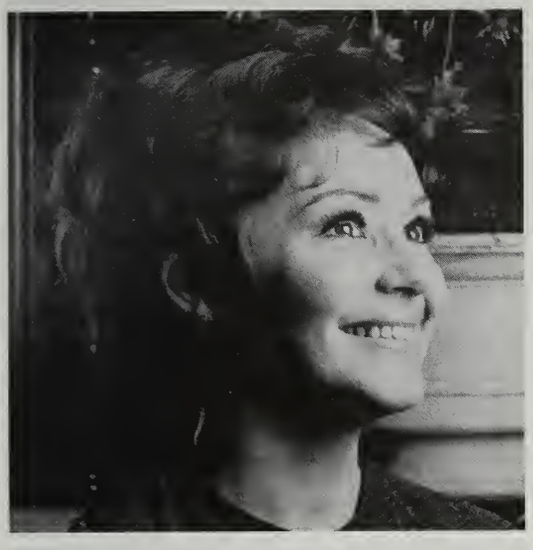
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Edith Mathis



Swiss soprano Edith Mathis is one of today's most sought-after concert and opera artists. Ms. Mathis's recent appearances in North America have included solo recitals in Carnegie Hall and at the Kennedy Center, as well as performances at Centre Stage in Toronto, the 92nd Street Y in New York, and with the Detroit Symphony. In the fall of 1984 she appeared at the Maryland Handel Festival in a performance of *Messiah*. The performance took place in Washington's National Cathedral, and the program reproduced the oratorio's presentation in Westminster Abbey for the London Handel Commemoration of 1784; the performance was recorded by Pro Arte records and was released in the spring of 1985. On the operatic stage, Ms. Mathis has performed with such companies as the Metropolitan Opera, Berlin Opera, Hamburg Opera, the Royal Opera at Covent Garden, Munich Opera, the Vienna State Opera, and Salzburg. Her roles have included Pamina in *The Magic Flute*, Zerlina in *Don Giovanni*, Susanna in *The Marriage of Figaro*, Marzelline in *Fidelio*, Sophie in *Der Rosenkavalier*, Melisande in *Pelléas et Mélisande*, Ilia in *Idomeneo*, and Zdenka in *Arabella*.

In addition to her successes as a recital and opera singer, Ms. Mathis has been especially renowned as an interpreter of the Bach cantatas and the Handel oratorios as well as the Mozart Masses and concert arias. Her numerous award-winning recordings for Deutsche Grammophon, Archiv Productions, and Philips records exemplify her artistry. Ms. Mathis made her only previous Boston Symphony appearances in the fall of 1973, when she sang the role of Marguerite in Berlioz's *Damnation of Faust* under Seiji Ozawa, a performance recorded and recently reissued by Deutsche Grammophon.

Carolyn Watkinson



A native of England and a resident of the Netherlands, mezzo-soprano Carolyn Watkinson is one of the most acclaimed singers in Europe. In Great Britain she has been heard with the Royal Liverpool Philharmonic, the Philharmonia, and the Scottish Chamber and Scottish National orchestras. For BBC television she has recorded Handel's *Messiah*. Together with the ensemble Syntagma Musicum,

Ms. Watkinson toured the United States and Japan in 1976, and she returned to Japan in 1979 with the Gaechinger Kantorei under Helmuth Rilling. Carolyn Watkinson has appeared with the Netherlands Opera and had a notable personal success in 1979 as Nero in Sanjust's production of *L'incoronazione di Poppea* at the Théâtre de la Monnaie, Brussels, which was repeated at the Spoleto Festival. She has sung Idamante in Salzburg and Berlioz's Dido at the Lucerne Festival. In 1981, Ms. Watkinson made her debut at La Scala, Milan, in the title role of a new production of Handel's *Ariodante*, a role she repeated at the 1982 Edinburgh Festival to huge critical acclaim. Her operatic debut in Great Britain was with the Glyndebourne Touring Opera in the title role of Gluck's *Orfeo*, subsequently singing the title role in *La Cenerentola* with that company and then making her Glyndebourne Festival debut in 1984 as Cherubino. She returned to the 1985 Glyndebourne Festival for *La Cenerentola*.

Carolyn Watkinson's many recordings include the award-winning CBS *Rinaldo*, Handel's *Messiah* for Decca, and the CBS recording of *Xerxes*. In addition, she has recorded the Mozart *Requiem*, a series of Bach cantatas with Helmuth Rilling, the Bach B minor Mass for EMI/Electrola in Leipzig under Peter Schreier, and the *St. Matthew Passion* for Erato. Ms. Watkinson's 1984-85 season brought her first performances in Cleveland, Ottawa, and Toronto, her first appearances at the Aix-en-Provence Festival, and her operatic debut in London, with the English National Opera, in the title role of Handel's *Giulio Cesare*. She makes her first appearances with the Boston Symphony Orchestra in this week's performances of the *St. Matthew Passion*.

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Anthony Rolfe Johnson



Tenor Anthony Rolfe Johnson appears with all the major orchestras and festivals in England, as well as with many of the leading European orchestras. He has performed regularly in the United States and Canada, including concerts with Sir Georg Solti and the Chicago Symphony, and he has appeared with such eminent conductors as Carlo Maria Giulini, Pierre Boulez, Nikolaus Harnoncourt, and Bernard Haitink. One of Britain's most distinguished Handel singers, Mr. Rolfe Johnson has been acclaimed for his recordings on the Deutsche Grammophon, Argo, Telefunken, Erato, and Philips labels; this year he recorded the Evangelist in Bach's *St. Matthew Passion* with the Chicago Symphony and Sir Georg Solti for Decca. Future recordings include the title role in Monteverdi's *Orfeo* and the Bach *St. John Passion* with John Eliot Gardiner for Deutsche Grammophon, and *The Dream of Gerontius* with Dame Janet Baker conducted by Simon Rattle for EMI.

Mr. Rolfe Johnson has appeared with most of the major opera companies in Great Britain, including the Glyndebourne Festival, the English Opera Group, Welsh National Opera, and English National Opera. He made his Covent Garden debut this season. Outside of England, he has appeared with the Netherlands Opera, the Zurich Opera, the Geneva Opera, Scottish Opera, and at the Edinburgh Festival. Recent work has included Pelleas in Brussels, his debut at the Aix-en-Provence Festival, and his debut at La Scala as Mozart's *Lucio Silla* in a new production by Patrice Chereau. Future operatic work includes his Hamburg State Opera debut as Tito and the new BBC television production of *Così fan tutte* produced by Jonathan Miller. Mr. Rolfe Johnson's future concert appearances include Vienna, Amsterdam, Paris, London, Cologne, Lisbon, Montreal, and Chicago, as well as recitals in London, Frankfurt, and Geneva. In 1986 he makes his debut with the Hamburg State Opera as Tito. Anthony Rolfe Johnson studied at the Guildhall School of Music and Drama, and his talent was recognized early with the Dame Eva Turner Bursary Award and the coveted John Christie Award. He makes his first Boston Symphony Orchestra appearances in this weekend's performances of Bach's *St. Matthew Passion*.

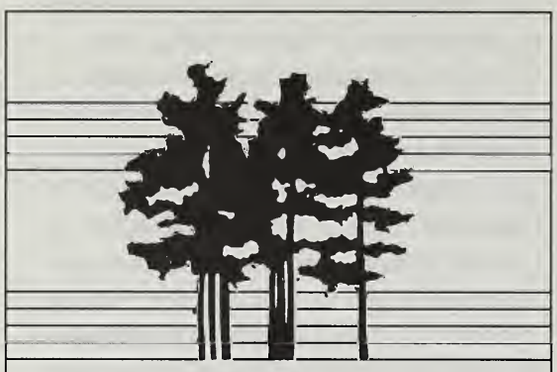
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Keith Lewis



New Zealand-born tenor Keith Lewis's 1984-85 season was highlighted by performances of Don Ottavio in *Don Giovanni* with the San Francisco Opera and by appearances with the Chicago Symphony under Sir Georg Solti in performances of Handel's *Messiah*. In 1975 Mr. Lewis won the Royal Overseas League First Prize and in 1976 the Kathleen Ferrier Memorial Competition, leading to an increasing demand for performances in England, France, and the rest of Europe, as well as in Australia and New Zealand. In 1977 he joined Glyndebourne. He sang Don Ottavio in Peter Hall's touring production and at the Festival in 1978, Ferrando in *Così fan tutte* on tour in 1978, and Giove in Monteverdi's *Ulisse* at the 1979 Festival, the latter being recorded by CBS. In 1980 he sang Belmonte in *Abduction from the Seraglio* on tour, and in 1982 he returned to sing Don Ottavio again in the Festival.

Mr. Lewis made his French debut at Bordeaux singing Ferrando in 1976. Since then he has worked in opera and concerts all over France, singing Tom Rakewell in *The Rake's Progress* at the Opèra Comique in Paris, giving several first performances at the 1978 IRCAM Contemporary Music Festival, and participating in performances of Britten's

War Requiem with Vishnevskaya and Liszt's *Christus* in Strasbourg Cathedral. In 1979 Mr. Lewis scored a great success with the role of Nadir in *The Pearl Fishers* for the Victoria State Opera in Australia, leading to his singing the same role in the Sydney Opera House in January 1980. Mr. Lewis made his debut at the Royal Opera House, Covent Garden, in 1979 in the world premiere of Taverner's *Therese*, singing the roles of Christ and the Father. This followed his appearance at the Edinburgh Festival as Alfredo in *La traviata* for Kent Opera. In the summer of 1979 he sang Cavalli's *Ercole Armande* in Lyon, recording the opera for Erato in London in January of 1980. Mr. Lewis makes his first Boston Symphony appearances in the *St. Matthew Passion* this week.



Benjamin Luxon



Born in Cornwall, England, the versatile British baritone Benjamin Luxon studied at the Guildhall School of Music and won the school's Gold Medal. A prize-winner in the 1961 Munich International Competition and later engaged to broadcast Lieder recitals over leading German radio stations, he is now one of the few British singers to have achieved success in Germany as a Lieder singer. Internationally in demand for operatic and orchestral as well as Lieder performances, Mr. Luxon is also known for recordings, television, and radio broadcasts. He is a regular guest at the Royal Opera House, Covent Garden; at the Glyndebourne, Edinburgh, and Aldeburgh festivals; in Munich, Vienna, and throughout the United States, and he has performed under such eminent conductors as Sir Colin Davis, Bernard Haitink, Daniel Barenboim, Zubin Mehta, Eugene Ormandy, Seiji Ozawa, and Sir Georg Solti.

Mr. Luxon is noted for his recordings of works by the British composers Vaughan Williams, Delius, Walton, and Benjamin Britten, and he was invited by Britten to perform the title role in that composer's television opera *Owen Wingrave*, broadcast throughout Great Britain, most of Western Europe, and the

United States in 1971. His recordings on the Philips, Decca, Deutsche Grammophon, EMI/Angel, and RCA labels include an acclaimed collection of English ballads, "Give Me a Ticket to Heaven," as well as performances of Haydn's opera *Orlando Paladino*, William Walton's *Belshazzar's Feast*, and the Beethoven Ninth Symphony with Bernard Haitink and the London Philharmonic. In addition, Mr. Luxon has collaborated on a regular basis with the internationally acclaimed American folk and jazz musician Bill Crofut. Mr. Luxon made his Metropolitan Opera debut in Tchaikovsky's *Eugene Onegin* in January 1980. He first appeared with the Boston Symphony Orchestra in the spring of 1976, and he has returned for performances of *Eugene Onegin*, the Brahms *German Requiem*, the Fauré *Requiem*, *the* Dvořák *Stabat Mater*, Mahler's Eighth Symphony, and Jesus in Bach's *St. John Passion*, all under the direction of Seiji Ozawa. Mr. Luxon appeared with the orchestra most recently in July 1983 at Tanglewood, when he participated in a performance of the Brahms *German Requiem* under the direction of Klaus Tennstedt.

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Richard Stilwell



Baritone Richard Stilwell has established an international reputation as one of America's finest singers. He appears regularly with the major opera companies of this country and Europe, and he sings frequently as a soloist with America's leading orchestras. Mr. Stilwell's operatic roles span the history of that genre; highlights of recent seasons have included *Billy Budd*, *Don Pasquale*, and a new Zeffirelli production of *La bohème* at the Metropolitan Opera; *Le nozze di Figaro* at Covent Garden and Glyndebourne; *Eugene Onegin* in Santa Fe; *Il ritorno d'Ulisse* at Glyndebourne, with a CBS recording of that work with Frederica von Stade and conducted by Raymond Leppard; a Unitel film of *Falstaff* with Sir Georg Solti conducting the Vienna Philharmonic and staged by Götz Friedrich; *L'incoronazione di Poppea* with the Paris Opera; *Don Giovanni*, *Faust*, and *Così* with Lyric Opera of Chicago; and *Les Pêcheurs de perles* with the Dallas Civic Opera. During the 1983-84 season, Mr. Stilwell returned to the Berlin Festival for *La bohème*, *Le nozze di Figaro*, and *Don Giovanni*. He appeared as the Count in Mozart's *Figaro* at the Hamburg Staatsoper and at the opening of the Glyndebourne Festival's fiftieth-

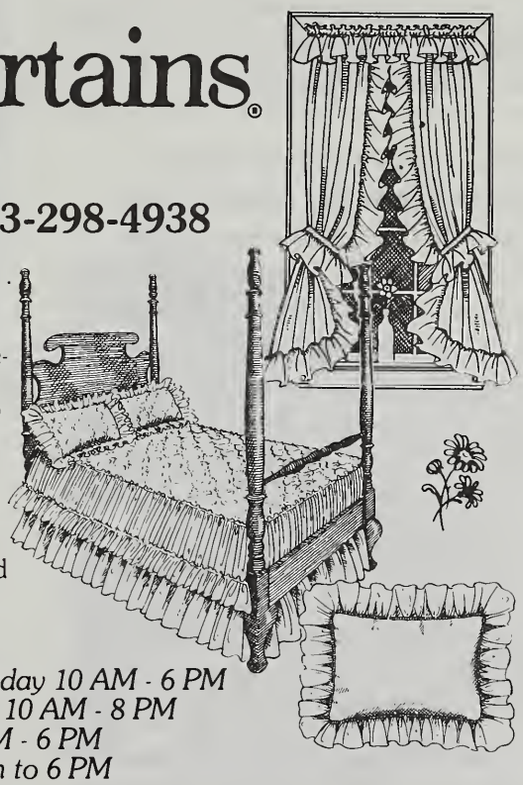
anniversary season, and he recently sang his first performances of Rodrigo in Verdi's *Don Carlo* for the San Jose Opera Company. Recent symphonic engagements have included performances of Handel's *Messiah* and the Brahms *German Requiem* with the Atlanta Symphony under Robert Shaw, both recorded for Telarc; the Brahms *Requiem* with Erich Leinsdorf and the St. Louis Symphony; and Britten's *War Requiem* with the Indianapolis Symphony.

Mr. Stilwell opened his 1984-85 season with Edo de Waart and the San Francisco Symphony in performances of Mahler's Symphony No. 8. He appeared as Danilo in Washington Opera's production of *The Merry Widow*, repeating that role with the Florentine Opera, and he returned to the Deutsche Oper in Berlin this past January to sing the title role of *Don Giovanni*. In addition to performances in the title role of *Eugene Onegin* upon his return to the San Jose Opera, his United States engagements this season also included Bach's B minor Mass with the Cincinnati Symphony. Born in St. Louis, Mr. Stilwell came to New York in 1965 to pursue a career on Broadway. That year he won the Fisher Foundation Award of the Metropolitan Opera auditions; the prize money enabled him to continue his vocal studies. When he auditioned for the New York City Opera, he was hired immediately, making a sensational debut as Pelleas in Debussy's *Pelléas et Mélisande*, which he has since recorded with Frederica von Stade, Herbert von Karajan, and the Berlin Philharmonic. Mr. Stilwell made his Boston Symphony debut in the title role of Tchaikovsky's *Eugene Onegin* in a concert performance under Seiji Ozawa at Tanglewood in 1974. He appeared with the orchestra most recently in Frederick Delius's *Sea Drift* under the direction of Andrew Davis this past April.

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David Kneuss

Returning to Tanglewood for his sixth season, David Kneuss has directed the Boston Symphony Orchestra's productions of Puccini's *Tosca*, Mussorgsky's *Boris Godunov*, Beethoven's *Fidelio*, Gluck's *Orfeo ed Euridice*, and Berlioz's *Béatrice et Bénédict*. Having directed more than ten productions at the Metropolitan Opera, he begins his eighth season there this fall directing Montserrat Caballé and Luciano Pavarotti in the Opening Night revival of Franco Zeffirelli's *Tosca*. Born in Syracuse, Mr. Kneuss is a graduate of the Boston University School of Theater, and he holds a graduate degree in fine arts and directing from the theater division of Carnegie-Mellon University. Mr. Kneuss has staged Mussorgsky's *Boris Godunov* for the San Francisco Opera, and he made his European debut with Beethoven's *Fidelio* at the Maggio Musicale Fiorentino in Florence, Italy, in 1984.

Sarah G. Conly and **John Michael Deegan**

Sarah G. Conly and John Michael Deegan's association with the Boston Symphony Orchestra began in 1980 with Mr. Deegan's design for the Tanglewood production of *Tosca*. Since that time the couple has designed sets, costumes, and lighting for Tanglewood productions of *Boris Godunov*, *Oedipus Rex*, *Fidelio*, *Orfeo ed Euridice*, and *Béatrice et Bénédict*. In addition, Mr. Deegan was a lighting designer for the orchestra's 1984 performances of Honegger's *Jeanne d'Arc au bûcher* at Symphony Hall in Boston and Carnegie Hall in New York. Since 1980, the couple's collaboration has expanded to include a production of *Fidelio* at the Maggio Musicale Fiorentino as well as designs for such diverse productions as *Abduction from the Seraglio*, *The Makropulos Affair*, *The Mikado*, and *The Barber of Seville* for companies ranging from the Opera Company of Boston to the Iceland National Opera.

In addition to working with Ms. Conly, Mr. Deegan designs sets and lighting for theatre, opera, and ballet companies throughout the United States. He has just completed his eighth and final season as Assistant Staff Scenic Designer for the Metropolitan Opera Association. Ms. Conly works in and out of New York City as a designer of costumes and sets for theatre, opera, television, and advertising. The couple's most recent collaboration is their son, William Conly Deegan, born on the Fourth of July this summer.

Tanglewood Festival Chorus
John Oliver, conductor



This season, the Tanglewood Festival Chorus is celebrating its fifteenth anniversary with its founding conductor, John Oliver. Co-sponsored by the Tanglewood Music Center and Boston University, the chorus was organized in the spring of 1970 when Mr. Oliver became director of vocal and choral

activities at the Tanglewood Music Center. Originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the orchestra, the Tanglewood Festival Chorus is regarded by conductors, press, and public as one of the great orchestra choruses of the world. The members of the chorus donate their services, and they perform regularly with the Boston Symphony Orchestra in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Sir Colin Davis, Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich, and André Previn. In April 1984 at Symphony Hall, the chorus received international attention for its participation in the world premiere performances under Sir Colin Davis of Sir Michael Tippett's *The Mask of Time*, commissioned by the Boston Symphony Orchestra for its centennial in 1981.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of *a capella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra, and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. The most recent recordings by Mr. Oliver and the chorus include music of Luigi Dallapiccola and Kurt Weill on Nonesuch, Beethoven's Choral Fantasy with Seiji Ozawa, Rudolf Serkin, and the Boston Symphony Orchestra on Telarc, and Debussy's *La Damoiselle élue* with the orchestra and mezzo-soprano Frederica von Stade on CBS.

The Tanglewood Festival Chorus has collaborated with the Boston Symphony Orchestra on numerous recordings for Deutsche Grammophon, New World, and Philips. For the chorus' first appearance on records, in Berlioz's *Damnation of Faust*, John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975. The Tanglewood Festival Chorus may be heard on the Philips releases of Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances and named best choral recording of 1979 by *Gramophone* magazine, and Mahler's Symphony No. 8, the *Symphony of a Thousand*. Other recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and the chorus has also recorded with John Williams and the Boston Pops.

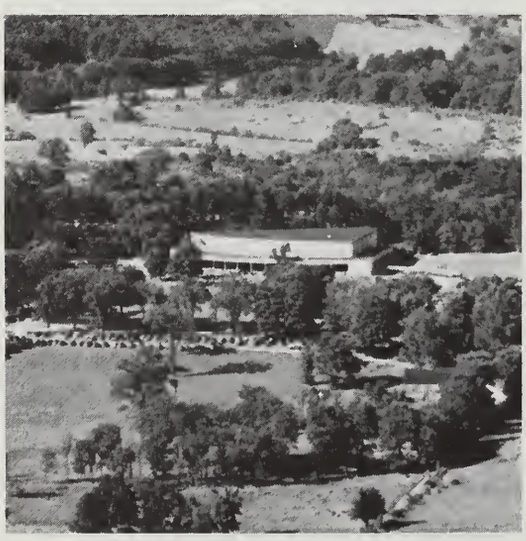
In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale. Since its inception eight years ago, the John Oliver Chorale has built



an impressive repertoire ranging from masterpieces by Bach, Beethoven, Mozart, and Stravinsky to less frequently performed works by Carissimi, Bruckner, Ives, Martin, and Dallapiccola. The Chorale has recorded Charles Ives's *The Celestial Country* and Charles Loeffler's *Psalm 137* for Northeastern Records and Donald Martino's *Seven Pious Pieces* for New World Records.

Tanglewood Choir
John Oliver, conductor

The Tanglewood Choir includes members of the Tanglewood Music Center's vocal programs who participate in the master classes of Phyllis Curtin either as Fellows in Vocal Music or as members of the Phyllis Curtin Seminar. In recent summers, the Tanglewood Choir's appearances have included productions of Gluck's *Orfeo ed Euridice*, Beethoven's *Fidelio*, and Berlioz's *Béatrice et Bénédict*, all under the direction of Seiji Ozawa, as well as concert performances with the orchestra under such highly acclaimed guest conductors as Kurt Masur.



Boston Boy Choir
Theodore Marier, director

Now in its twenty-first year, the Boston Boy Choir has been acclaimed from Maine to California and throughout Europe, where the ensemble toured in 1972. The choir lists frequent appearances with the Boston Symphony Orchestra among its performances, including Berlioz's *Damnation of Faust*, Mendelssohn's *Elijah*, and Mahler's Eighth Symphony, as well as stagings at Tanglewood of Puccini's *Tosca* and scenes from Mussorgsky's *Boris Godunov*, all under the direction of Seiji Ozawa. With Seiji Ozawa and the Boston Symphony, the Boston Boy Choir may be heard on recordings of *The Damnation of Faust* for Deutsche Grammophon and Mahler's Eighth Symphony for Philips. Members of the chorus recently took part in a recording of Kurt Weill's *Recordare* with John Oliver and the Tanglewood Festival Chorus for Nonesuch records. Most recently, the chorus participated with Seiji Ozawa and the Boston Symphony Orchestra in performances of Arthur Honegger's *Jeanne d'Arc au bûcher* at Symphony Hall in Boston and Carnegie Hall in New York in December 1984.

The Boston Boy Choir is in residence at St. Paul's Church in Cambridge, Massachusetts, where Theodore Marier was named first music director of the Boston Archdiocesan Choir School in 1963. Mr. Marier, recognized as both an outstanding conductor and a distinguished church musician, was organist and choir director of St. Paul's before founding the choir school.

Tanglewood Festival Chorus
John Oliver, conductor

Sopranos

Nancy H. Chittim
Bonita Ciambotti
Mary A.V. Crimmins
Helen Eberle Daly
Amy G. Harris
Christine M. Jaronski
Kathryn Komidar
Betsy Moyer
Fumiko Ohara
Nancy Lee Patton
Jennifer M. Pigg
Charlotte C. Russell Priest
Lisa Saunier
Joan Pernice Sherman

Mezzo-sopranos

Maisy Bennett
Sharon R. Brown
Barbara Cooper
Ethel Crawford
Catherine Diamond
Sara Dorfman
Mary F. Ellis
Evelyn Eshleman-Kern
Dorrie Freedman
Dorrie Fuchs
Irene Gilbride
Donna Gonzalez-Velasco
Donna Hewitt-Didham
Leah Jansizian
Suzanne D. Link
April Merriam
Deborah Ann Ryba
Linda Kay Smith
Julie Steinhilber
Judith Tierney

Tenors

Kent Anderson
John C. Barr
Ralph A. Bassett
William A. Bridges, Jr.
Victor Calcaterra
Reginald Didham
Willis Emmons
J. Stephen Groff
David M. Halloran
Richard P. Howell
Stanley Hudson
James R. Kauffman
Frank Levar
John Vincent MacInnis
F. Brian McConville
Edmund Mroz
Dwight E. Porter
Dean A. Stevens
Mark Wilson

Basses

Aubrey Botsford
Daniel E. Brooks
Douglas A. Dittman
James Owen Evans
Stephen J. Herschkorn
G. Paul Kowal
Steven Ledbetter
David K. Lones
Sandy Macfarlane
David B. McCarthy
Robert S. McLellan
Gary J. Merken
Christopheren Nomura
Daniel M. O'Brien
Stephen H. Owades
Peter S. Strickland
Frank R. Sherman
Howard Wilcox

Tanglewood Choir
John Oliver, conductor

Sopranos

Diane E. Alexander
Sharon Baker
Heidi Liethfield Clark
Christiane Clayton
Celeste Emmons
Janet M. Farr
Karin Foglesong-Ross
Roberta M. Gumbel
Christine Anne Moore
Mary Niederkorn
Rebecca E. O'Brien
Michele Patzakis
Anne DeVries Richardson
Darnelle Scarbrough
Judy Schubert
Jennifer Tratnyek
Jayne West

Mezzo-sopranos

Pamela Dillard
Anne-Marie Donovan
Martha Marie Kasten
Melora T. Love
Valic McGann
Barbara A. Nunes

Tenors

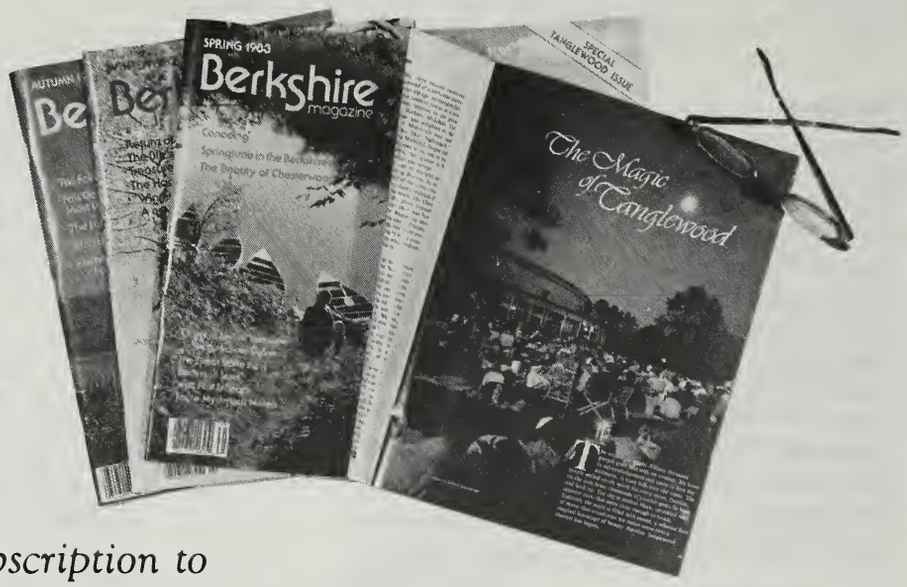
Walter Dixon
William C. Hite
Mark A. Kagan
Richard Kennedy

Basses

Peter Eldridge Cummings
Don K. Hallcom
John Cameron Littlefield
William P. Michals
Clifford H. Rust
Roger W. Saylor
David B. Stoneman

Sarah Harrington, Manager
Susan Almasi and Kenneth Grigg, Rehearsal pianists

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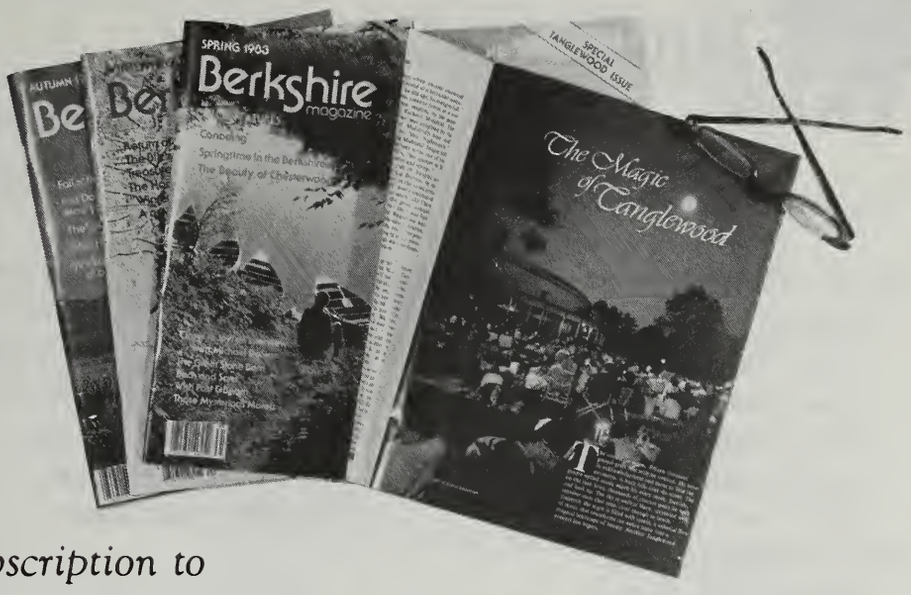
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BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Tuesday, 20 August at 8:30

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin
Burton Fine, viola
Jules Eskin, cello
Edwin Barker, double bass
Doriot Anthony Dwyer, flute
Ralph Gomberg, oboe
Harold Wright, clarinet
Sherman Walt, bassoon
Charles Kavalovski, horn
Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with assisting artists

Gilbert Kalish, piano
Benjamin Luxon, baritone
Kent Nagano, conductor

and Boston Symphony Orchestra members

Max Hobart, violin
Jerome Rosen, harmonium

HAYDN — Trio in G for flute, cello, and piano, Hob. XV: 25

Andante
Poco Adagio
Finale: Rondo, in the Gypsies' style. Presto

Ms. DWYER, Mr. ESKIN, and Mr. KALISH

SCHUMANN — *Märchenerzählungen* (*Fairy Tales*), Opus 132, for clarinet, viola, and piano

Lebhaft, nicht zu schnell
(Lively, not too fast)
Lebhaft und sehr markirt
(Lively and very strongly marked)
Ruhiges Tempo, mit zarten Ausdruck
(Calm tempo, with tender expression)
Lebhaft, sehr markirt
(Lively, very strongly marked)

Mssrs. WRIGHT, FINE, and KALISH

INTERMISSION

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BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Tuesday, 20 August at 8:30

BOSTON SYMPHONY CHAMBER PLAYERS

At tonight's performance, internationally known pianist Peter Serkin will replace Gilbert Kalish, who cannot participate because of a death in his family. In addition, BSO percussionist Frank Epstein will replace Everett Firth. Please note the following change of program:

MOZART — Trio in E-flat for clarinet, viola, and piano, K.498, *Kegelstatt*
- Andante
- Menuett
- Allegretto

Mr. WRIGHT, Mr. FINE, and Mr. SERKIN

MAHLER — *Songs of a Wayfarer,* arranged for chamber ensemble
- Wenn mein Schatz Hochzeit macht
- Ging heut' Morgen über's Feld
- Ich hab' ein glühend Messer
- Die zwei blauen Augen von meinem Schatz

Please withhold applause until after the last song.

INTERMISSION

BRAHMS — Quartet in C minor for piano, violin, viola, and cello, Opus 60
- Allegro non troppo
- Scherzo: Allegro
- Andante
- Finale: Allegro comodo

Baldwin piano

Wolfgang Amadè Mozart

Trio in E-flat for clarinet, viola, and piano, K.498, *Kegelstatt*

Clarinet: the very name of the instrument tells us that its earliest proponents considered it a "little clarino," a substitute in some sense for the brilliant high trumpets *(clarini)* of the Baroque era; and for most of its early history (extending through virtually the entire eighteenth century), players tended to specialize in either the high *or* low end of the instrument, known as the clarinet and chalumeau registers respectively. No modern instrument owes more to the imagination of a single composer than the clarinet does to Mozart, who wrote for his friend, clarinetist Anton Stadler, music that exploits both registers of the instrument and at the same time gives it a real personality. From the time he composed *Idomeneo* in 1780, clarinets became an essential and memorable part of his opera orchestra, and they contribute to the special color of the Symphony No. 39. But most of all Mozart wrote three works in which the clarinet is especially featured: the present trio, K.498, in 1786, the Clarinet Quintet, K.581, in 1789, and the Clarinet Concerto, K.622, not quite two months before his death in 1791.

Mozart entered the opening bars of the E-flat trio into his personal catalogue of compositions on 5 August 1786 as the last of three chamber works with piano to be composed that summer following the first production of *Le nozze di Figaro*. Mozart wrote it for the Jacquin family, or rather for the daughter of the family, Franziska, who would have played the piano part in the home performances, while Stadler played the clarinet and Mozart himself the viola (his own favorite instrument when performing chamber music). The music is small-scaled and intimate, obviously intended for the personal pleasure of the performers, but it is also a remarkably unified score, with basic motives recurring in different movements.

There is an old tradition that Mozart composed the trio while playing skittles (a form of bowling), hence the nickname *"Kegelstatt"* ("skittles-lane" or "bowling alley") by which it is known in German. Alas there is little evidence to support the tale. The nickname should really be applied to the charming horn duets, K.487, which Mozart had composed about a week earlier: there he actually wrote on the manuscript *"untern Kegelscheiben"* ("while playing skittles").

When Artaria published the trio in 1788, he was clearly worried that there weren't enough clarinetists around to make it a commercial success, because he listed the scoring on the title page as for piano, *violin*, and viola, then added the note: "The violin part may also be played by a clarinet"! But the melodic character and the soft accompaniment figures in the low register—for which Stadler was famous—call for the clarinet at every point. And it is, in any case, highly unlikely that clarinetists would ever willingly give up this work.

—Steven Ledbetter

MAHLER — *Songs of a Wayfarer,* arranged for chamber ensemble

Wenn mein Schatz Hochzeit macht
Ging heut' Morgen über's Feld
Ich hab' ein glühend Messer
Die zwei blauen Augen von meinem Schatz

BENJAMIN LUXON, baritone

Mssrs. LOWE, HOBART, FINE, ESKIN, and BARKER; Mssrs. KALISH and ROSEN; Mr. FIRTH, Ms. DWYER, and Mr. WRIGHT

KENT NAGANO, conductor

Please withhold applause until after the last song.

BRAHMS — Quartet in C minor for piano, violin, viola, and cello, Opus 60

Allegro non troppo
Scherzo: Allegro
Andante
Finale: Allegro comodo

Mssrs. KALISH, LOWE, FINE, and ESKIN

Baldwin piano

Notes

Franz Joseph Haydn's G major trio for flute, cello, and piano became enormously famous all over Europe, largely for the vigor of its finale, which the original English publisher labeled "Rondo, in the Gypsies' style." The set of three trios published in England as Opus 73 (other publishers elsewhere used totally different numbers, and none of them was used by Haydn himself) was probably one of the last things he composed in England in 1795 before leaving that scene of his symphonic triumphs forever. He dedicated the set to Rebecca Schroeter, a charming widow who became Haydn's student, confidante, correspondent, and perhaps something more during the composer's English journeys.

The trios are all described on their title pages as works for the piano, with accompaniments for violin and cello. This was a conventional description growing out of the "accompanied sonata," in which the keyboard contained all the essential musical material, and any other instruments simply doubled the melody or bass line and could be omitted at will. But the convention was already outmoded in Haydn's trios, in which all three instruments are necessary. Though the top line was conceived for the violin, it was common practice to substitute other instruments that could cover the same range, particularly the flute.

Haydn evidently planned the finale from the outset as the showpiece of the trio. The opening movement is relatively slow, an Andante, rather than the expected Allegro. It is a delightful set of double variations on a tune heard both in the major and the minor. The second variation is in E minor, foreshadowing the E major of the middle movement. The second movement is even slower than the first, a Poco Adagio, and for its middle section—a gorgeous songlike violin melody—it seems to move still more slowly. All of this beautifully sets up the finale, which Haydn constructs from genuine gypsy tunes that he learned in Austria. The gypsy bands of the day provided the most popular exotic music in Europe, and Haydn knew well when to bring it in for an exciting climax.

The fact that **Robert Schumann**'s last years were clouded by declining health and finally insanity has rather drawn attention away from his late works—or, at any rate, attracted only the kind of backhanded compliments ("a remarkable work considering Schumann's condition") that are worse than nothing. Our tendency to overlook almost everything from about 1850 on may be attributed to this fact of his biography, but such vigorous late works as the *Rhenish* Symphony of 1850, the D minor violin sonata of 1851, and the daring but virtually unknown cantata *Des Sängers Fluch* of January 1852 suggest that we must be careful about drawing the line too early.

Schumann did, however, suffer rather seriously from poor health from April 1852 for something over a year. During that time his creative activity was largely comprised of fairly mechanical things—preparing piano scores of earlier compositions, composing piano accompaniments to Bach's unaccompanied violin sonatas, and so on. But in the summer of 1853 and through the fall he had one last burst of creativity, turning out new pieces with feverish regularity, virtually every week. On 30 September the Schumanns were visited by the violinist Joachim, who brought with him his new friend, the twenty-year-old Brahms. Brahms made an enormous impression on Schumann, who expressed his enthusiasm in an article, *Neue Bahnen* (*New Paths*), for the *Neue Zeitschrift für Musik*. The article was written during the four days between 9 and 13 October; on the first two of those days, Schumann also began and completed his *Märchen-*



erzählungen, Op. 132. The title tells us that these lyrical miniatures are character pieces intended to suggest favorite stories of childhood. If Schumann had any particular tales or situations in mind, he never identified them, and we can enjoy the music without being burdened by such details.

In 1883 the twenty-three-old **Gustav Mahler** was an impatient, occasionally insubordinate second conductor at the opera house in Kassel. Not for the last time in his distinguished career as opera conductor, he became infatuated with one of the sopranos on the company roster. To what degree his love was returned is not entirely clear; certainly Mahler spent many anguished hours of doubt, passing his fears along in letters to one of his best friends, Friedrich Löhr. He was always supremely discreet about his amours, however, and never once mentioned the lady's name in writing. We only know who she was because Löhr, to whom Mahler had unburdened his heart when they were spending holidays together, used it in writing back to him. The lady in question was one Johanna Richter, a new member of the company, about two years younger than the composer.

In August 1884, soon after returning from his vacation with Löhr, Mahler wrote to his friend, "I have seen her again, and she is as enigmatic as ever! All I can say is: God help me!" By the beginning of 1885 things were no clearer as far as Mahler was concerned. He sent the following New Year's letter to Löhr:

> My dear Fritz,
>
> On this morning of New Year's Day let my first thoughts be devoted to you. It was a strange way indeed that I spent the first minutes of this year. Yesterday evening I was alone with her, both of us awaiting the new year's arrival almost without exchanging a word. Her thoughts were not



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bent on the present, and when the bell chimed and tears gushed from her eyes, it overwhelmed me that I, I might not dry them. . . .

My signposts: I have written a cycle of songs, six of them so far, all dedicated to her. She does not know them. What can they tell her but what she knows. I shall send with this the concluding song, although the inadequate words cannot render even a small part.—The idea of the songs as a whole is that a wayfaring man, who has been stricken by fate, now sets forth into the world, traveling wherever his road may lead him.

The "song" Mahler sent his friend was surely only a text. The process of setting four of the six poems to music occupied a good part of the next year. The earliest version was for voice with piano accompaniment, but Mahler evidently intended to orchestrate it from the beginning, though he did not begin doing so until after he had finished the First Symphony, and probably the Second and a good part of the Third as well. *Lieder eines fahrenden Gesellen* (*Songs of a Wayfarer*) is a deeply affecting contribution to that very German tradition—going back in music to Schubert's *Winterreise* and in literature still farther—telling of the young man, unlucky in love, who must wander the wide world, finding in all the brightest and freshest of natural beauties reminders of his lost sweetheart and of his misery, which periodically bursts beyond the bounds of control, finally to achieve some kind of consolation in rest or oblivion or death.

Among cultural undertakings in Austria following the catastrophe of World War I, the Society for Private Musical Performances surely ranks high. Organized largely by Arnold Schoenberg and a circle of his students and friends with the aim of presenting carefully prepared performances of contemporary music, the



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Society only lasted as a regular organization for three years, though it continued to give occasional concerts for two years more. The music was to be performed before an audience of members and their guests; no journalists were allowed to write reviews of their concerts.

In addition to premieres of important new works, the Society also performed arrangements for chamber orchestra of recent masterpieces that had not yet been regularly accepted as part of the repertory of the ever-conservative Vienna Philharmonic. Reduction to chamber orchestra size was essential to contain costs, but it also furthered Schoenberg's belief that the aesthetic substance of an orchestral work could often be presented more clearly in a transcription for fewer instruments. In such a performance it could be demonstrated, for example, that Debussy's *Prelude to the Afternoon of a Faun* did not rely solely on its richly evocative orchestral color for its effect, but had an underlying linear and harmonic coherence.

During the second year of the Society's existence, one of the works heard in a chamber transcription was Mahler's *Wayfarer* songs. The manuscript score and parts of this arrangement are now to be found in the Arnold Schoenberg Institute at USC; the arranger is not identified. There is evidence in the correspondence of the Society that arrangements were often started by Schoenberg and completed by an assistant or else begun by a less experienced musician and subsequently revised by Schoenberg or one of the other senior musicians. It is likely, then, that Schoenberg played some role in this chamber transcription, but its exact extent can probably never be determined.



Although the C minor piano quartet was not published until 1875, **Johannes Brahms** had composed—two decades earlier—a movement in C-sharp minor that contains the essential musical ideas of the later work's opening movement. The first version was tried out privately in November 1856 with an ensemble including Joseph Joachim, who suggested several changes in a letter that he sent to Brahms the following week, but nothing more seems to have come of the work at that time. In any case, Brahms was not yet prepared to publish it, and when he did return to the quartet nearly two decades later, the finished product took a quite different form. The changes are hard to document precisely, since the composer, following his usual custom, destroyed the score of the early version; it is, at least, clear that the last two movements were composed in the winter of 1873-74 (Brahms indicated as much in a manuscript catalogue of his works), while the first two movements are listed as having been composed "earlier." From the available evidence, it seems that Brahms retained the original exposition of his first movement in all essential details (though transposing it down a semitone) but then completely rewrote the remainder of the movement, much as he was later to do in reworking his early trio, Opus 8.

The dark turmoil of the opening movement hints at the emotional pressure under which Brahms composed the early version during the terrible last days of his friend Robert Schumann or immediately after Schumann's death. The intensely personal character of the music is also indicated by the composer's comment in a letter transmitting the early version to Theodor Billroth: "This quartet is only communicated as a curiosity, say as an illustration to the last chapter of the Man with the Blue Jacket and Yellow Vest." The reference is to the despairing young man in Goethe's *The Sorrows of Young Werther,* in the last chapter of which Werther commits suicide. Whether or not Brahms himself ever seriously contemplated taking his own life, he seems to have found his music too personal for immediate publication, too openly revealing of his hopeless love for Clara Schumann. But distance in time gave him enough objectivity to rework it into the final form.



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In the final version of 1875, the fiercely energetic opening movement features a downward-tending motive in the strings evoking a tragic power. The only moments of relative calm come in the treatment of the second theme; its major-key melody generates some immediate variations within the context of the sonata structure, but it cannot overcome the mood of the main theme. The scherzo is a kind of pendant to the Allegro, continuing in the same key with the same kind of ferocity. Although we know that it was composed "earlier" than the last two movements, it would be sheer conjecture to say whether it formed part of the original C-sharp minor version or came from a different uncompleted composition or was written independently.

The Andante, in the surprisingly bright key of E major, was once believed to have been part of the original version of the score and thus probably to represent an avowal of the composer's love for Clara. But Brahms's catalogue and Clara's own response to the music after she first heard it in 1875 make it clear that this movement was new. It has long been regarded as one of the highest peaks of Brahmsian melodic writing. The finale is virtually a *perpetuo moto*, the ending of which, despite the major key and *tranquillo* marking, does not entirely banish the memory of things past. Perhaps the finest tribute to the composer's constructive powers in this quartet came from Clara Schumann in 1875: "He had already written the first two movements earlier . . . and now the last two are also entirely works of genius: an intensification right up to the end that fairly takes your breath away. It is strange how the mood remains unified, despite the quite different dates of the various movements."

—Steven Ledbetter

Songs of a Wayfarer

Wenn mein Schatz Hochzeit macht

Wenn mein Schatz Hochzeit macht,
fröhliche Hochzeit macht,
hab' ich meinen traurigen Tag!
Geh' ich in mein Kämmerlein,
dunkles Kämmerlein,
Weine! wein'! Um meinen Schatz,
um meinen lieben Schatz!

When my sweetheart marries,
happily marries,
it will be a sad day for me!
I shall go into my little room,
my dark little room,
and weep, weep for my sweetheart,
for my dear love!

Blümlein blau! Blümlein blau!
Verdorre nicht! Verdorre nicht!
Vöglein süss! Vöglein süss!
Du singst auf grüner Heide
"Ach! wie ist die Welt so schön!
Ziküth! Ziküth!"

Blue flower, blue flower,
do not fade, do not fade!
Sweet bird! Sweet bird!
You sing on the green meadow
"Ah! How lovely the world is!
Chirp! Chirp!"

Singet nicht! Blühet nicht!
Lenz ist ja vorbei!
Alles Singen ist nun aus!
Des Abends, wenn ich schlafen geh',
denk' ich an mein Leide!
An mein Leide!

Do not sing, do not blossom,
Spring is past!
All singing is over!
In the evening, when I go to sleep,
I think of my sorrow,
of my sorrow!

Please turn the page quietly, and only after the music has stopped.

Ging heut' Morgen über's Feld

Ging heut' Morgen über's Feld,
Tau noch auf den Gräsern hing,
Sprach zu mir der lust'ge Fink:
"Ei, du! Gelt?
Guten Morgen! Ei, gelt? Du!
Wird's nicht eine schöne Welt?
Schöne Welt? Zink! Zink!
Schön und flink!
Wie mir noch die Welt gefällt!"

Auch die Glockenblum' am Feld
hat mir lustig, guter Ding',
mit den Glöckchen, klinge, kling,
klinge, kling,
ihren Morgengruss geschellt:
"Wird's nicht eine schöne Welt?
Schöne Welt? Kling! Kling!
Kling! Kling! Schönes Ding!
Wie mir doch die Welt gefällt!
Heia!"

Und da fing im Sonnenschein
gleich die Welt zu funkeln an;
Alles, alles, Ton und Farbe gewann!
Im Sonnenschein!
Blum' und Vogel, gross und klein.
"Guten Tag! Guten Tag!
Ist's nicht eine schöne Welt?
Ei, du! Gelt?
Ei, du! Gelt?
Schöne Welt!"

Nun fängt auch mein Glück wohl an!
Nun fängt auch mein Glück wohl an!
Nein! Nein! Das ich mein',
Mir nimmer, nimmer blühen kann!

This morning I went over the field,
dew was still hanging on the grass,
The merry finch spoke to me:
"Ah, is it you?
Good morning! Hey, you!
Isn't it a beautiful world?
Beautiful world? Chirp! Chirp!
Beautiful and alive!
How the world pleases me!"

Even the bluebells in the field
had a merry song for me,
with their bells—ting-a-ling!
ting-a-ling!
ringing out their morning greeting:
"Isn't it a beautiful world?
A beautiful world? Ting-a-ling!
Ting-a-ling! Beautiful thing!
How the world pleases me.
Hola!"

And then in the sunshine
the world began to sparkle;
Everything, everything gained tone and color
in the sunshine!
Flower and bird, large and small.
"Good day! Good day!
Isn't it a beautiful world?
Hey, you? Am I right?
Hey, you? Am I right?
Beautiful world!"

Now, perhaps, my happiness will begin.
Now, perhaps, my happiness will begin.
No, no! I am sure of that—
my life can never, never blossom!

Ich hab' ein glühend Messer

Ich hab' ein glühend Messer,
ein Messer in meiner Brust,
O weh! O weh!
Das schneid't so tief
in jede Freud' und jede Lust,
so tief! so tief!
Es schneid't so weh und tief!

Ach, was ist das für ein böser Gast!
Ach, was ist das für ein böser Gast!
Nimmer hält er Ruh'
nimmer hält er Rast!
Nicht bei Tag,
nicht bei Nacht, wenn ich schlief!
O weh! O weh! O weh!

I have a glowing dagger,
a dagger in my breast,
alas! alas!
It cuts so deeply
into every joy and every happiness,
so deeply! So deeply!
It cuts so painfully and deeply!

Ah, what an unwelcome guest it is!
Ah, what an unwelcome guest it is!
It never grants me peace,
never grants me rest!
Not by day,
not by night, when I would sleep!
Alas! Alas! Alas!

Wenn ich in den Himmel seh'
seh' ich zwei blaue Augen steh'n!
O weh! O weh!
Wenn ich im gelben Felde geh',
seh' ich von fern das blonde Haar
im Winde weh'n!
O weh! O weh!
Wenn ich aus dem Traum auffahr'
und höre klingen ihr silbern Lachen,
O weh! O weh!
Ich wollt' ich läg auf der
schwarzen Bahr',
könnt' nimmer, nimmer die Augen
aufmachen!

When I look into the sky,
I see two blue eyes!
Alas! Alas!
Whenever I go into the golden fields,
I see from afar her blonde hair
blowing in the wind!
Alas! Alas!
When I start up from my dreams
and hear her silver laughter ringing,
Alas! Alas!
I wish I were lying on the
black bier,
never, never to open my eyes again!

Die zwei blauen Augen von meinem Schatz

Die zwei blauen Augen von meinem
Schatz,
die haben mich in die weite Welt
geschickt.
Da muss' ich Abschied nehmen
vom allerliebsten Platz!
O Augen blau, warum habt ihr mich
angeblickt?
Nun hab' ich ewig Leid und Grämen!

My love's two blue eyes

have sent me forth into the world.

I had to bid farewell
to the place I loved the most!
Oh, blue eyes, why did you ever look at
me?
Now I have eternal pain and torment!

Ich bin ausgegangen in stiller Nacht,
wohl über die dunkle Heide.
Hat mir niemand Ade gesagt.
Ade! Ade! Ade!
Mein Gesell' war Lieb' und Leide.

I left in the stillness of night,
across the dark heath.
No one said farewell to me.
Farewell! Farewell! Farewell!
My companions were love and sorrow.

Auf der Strasse stand ein Lindenbaum,
da hab' ich zum ersten Mal im Schlaf
geruht!
Unter dem Lindenbaum,
Der hat seine Blüten über mich
geschneit—
da wusst' ich nicht wie das Leben
tut,
war alles, alles wieder gut!
Ach, alles wieder gut!
Alles, Lieb' und Leid,
und Welt, und Traum!

On the street stood a linden tree,
where I rested in sleep for the first
time!
Under the linden tree,
which snowed its blossoms over me—

then I no longer knew what life does—

everything was good again!
Oh, everything good again!
Everything—love, and sorrow,
and the world and my dreams!

—Gustav Mahler

—translations by S.L.

Weekend Prelude

Friday, 23 August at 7

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SEIJI OZAWA
Music Director

J.S. BACH	*Jesu, meine Freude*, BWV 227, Motet for five-part mixed chorus
STRAUSS	*An den Baum Daphne*, for nine-part mixed chorus *a cappella*

Week IX

Notes

In **Johann Sebastian Bach**'s day the motet was a consciously old-fashioned form, a holdover from the polyphonic vocal style of the Renaissance. Yet motets—extended choral compositions without independent orchestral accompaniments—were still used on occasion in the Lutheran service, most frequently at funerals. The best-known of Bach's motets, *Jesu meine Freude,* BWV 227, draws its text from two different sources: the eighth chapter of Paul's epistle to the Romans; and a familiar Lutheran chorale with a text by Johann Franck and a melody by Johann Crüger, which had first appeared in the 1653 hymnal *Praxis pietatis melica*.

Bach's motet was almost certainly composed for a funeral, since the verse from Romans that comprises the tenth movement of his work was commonly used as the pastor's text for a funeral sermon. But we do not know for sure when the motet was composed or for whom. Nor is it clear why Bach chose the chorale *Jesu meine Freude* for this motet, since it was not a song normally connected with funerals. Possibly he did so in accordance with the wishes of the family of the deceased.

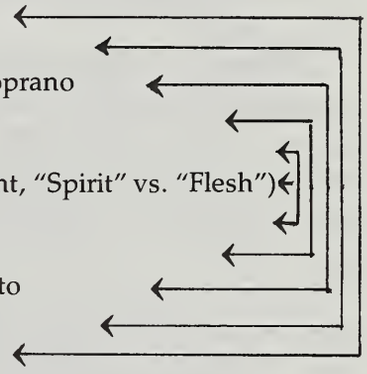
What is clear is that Bach here created one of the great monuments of the choral repertory, sturdy in architectural shape, vivid in expressive effect, and profound in substance. He set all six stanzas of Franck's chorale text, interspersing them with verses from Paul's letter that deal with the opposition between "life in the Spirit" through Christ and "life in the flesh" through the things of the world. Each stanza of the chorale text employs Crüger's tune, though the treatments vary throughout, in reflection of the expressive aim. The last line of the final stanza is the same as the first line of the first stanza, "Jesu meine Freude," so that the outset of the work is also its summation.

Bach liked to arrange multi-movement compositions in a kind of arch-form, with the movements placed in a mirror image around a central core that is the hinge on which the whole score is balanced. This symmetrical arrangement is often referred to as "chiastic" from the Greek letter *chi* (X), which is, of course, a kind of cross and therefore especially suitable as a symbolic structure in a work espousing Christian belief.

Bach's chiastic structure is most apparent in the fact that the first and last movements are identical harmonizations of the chorale text. The next inside movements, second and tenth, though not identical, are slightly varied treatments of the same musical material setting very similar passages from Romans. The remaining movements are all balanced, with regard to number of voices and treatment of the chorale melody, around the central fugue (the sixth movement), which deals with the opposition between "Spirit" and "flesh."

An architectonic outline of the eleven movements in *Jesu meine Freude* might appear as follows:

I.	CHORALE, stanza 1	Simple 4-part harmonization
II.		CHORUS (5 parts)
III.	CHORALE, stanza 2	5-part harmonization, melody in soprano
IV.		CHORUS (3 parts, SSA)
V.	CHORALE, stanza 3	5 parts, strongly dramatized
VI.		CHORUS (Fugue, central movement, "Spirit" vs. "Flesh")
VII.	CHORALE, stanza 4	4 parts, dramatized
VIII.		CHORUS (3 parts, ATB)
IX.	CHORALE, stanza 5	4-part harmonization, melody in alto
X.		CHORUS (5 parts, variation of II)
XI.	CHORALE, stanza 6	literal repetition of I with new text



As impressive as Bach's carefully wrought architecture is the way he expresses his text throughout, particularly the light vocal roulades on *"Geist"* ("Spirit") as opposed to heavier chordal treatment for *"Fleisch"* ("flesh"). Even more striking is the flexibility with which Bach gives dramatic treatment to individual

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The Tanglewood Festival Chorus, John Oliver, conductor, has openings in all sections for its 1985-86 season with the Boston Symphony Orchestra. Works to be performed are the Bach B minor Mass, Mahler's Symphony No. 3, and the American premiere of Three Tableaux from Olivier Messiaen's opera *St. Francis of Assisi*, all under the direction of Music Director Seiji Ozawa, as well as Robert Schumann's *Das Paradies und die Peri* with Giuseppe Sinopoli. The Messiaen will be performed in both Boston and New York.

Auditions for the chorus will be held on Wednesday, 4 September at 6 p.m. in the Cohen Annex of Symphony Hall, 301 Massachusetts Avenue, Boston. No appointment is necessary. For further information, please call the Chorus Office at (617) 266-3513.

lines or words even within a chorale harmonization, which would seem to allow little opportunity for such liberties. Bach wrote music of larger scope, but even in his vast output there is little that surpasses *Jesu meine Freude* in shapeliness, technical aplomb, and expressive power.

For his "Bucolic opera in one act," *Daphne*, **Richard Strauss** returned to the subject matter of the first opera ever written (by Jacopo Peri in 1597; the music is now lost). The tale of the nymph Daphne, who is loved by the shepherd Leucippus and also by Apollo, is one of the most popular of classical myths. Leucippus disguised himself as a girl to be near Daphne; Apollo took revenge by advising Daphne and her friends to bathe naked, thus uncovering Leucippus' deception. The hapless shepherd was torn limb from limb by the enraged nymphs. Apollo then pursued Daphne, but as he was about to catch her, she called upon the earth goddess Gaea for protection. In the most familiar version of the story, Gaea changes her into a laurel tree, which Apollo then declares to be sacred to himself forever (from this episode comes the classical practice of crowning poets with laurel; the classical laurel is also the same plant that produces the bay leaf, used in seasoning).

The libretto of *Daphne* was written in 1935 by Josef Gregor, who had written the libretto for Strauss's *Friedenstag* (*Day of Peace*) and was to write *Die Liebe der Danae* (*The Love of Danae*). Gregor conceived the theme of *Daphne* as man's reconciliation with nature and adapted the story somewhat to that end. The resulting opera, though not frequently performed today, is a lyrical act of homage to Hellenic classicism, musically transparent, avoiding most of the complexities of earlier Straussian scores. The climax comes, naturally, at the moment of Daphne's transformation into the laurel tree, a challenge to composer and stage designer alike. The change is prefigured from Daphne's first entrance: her opening words

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reveal how entranced she is with the sunlight (which comes from Apollo) and how sad to see the day end. A biologist would describe her as "phototrophic" even before she becomes part of the plant kingdom.

Gregor's libretto adapts and elaborates on the myth; in the opera it is a jealous Apollo who is responsible for Leucippus' death. Daphne sings an extended lament (a kind of *Liebestod*, though not expressing the passion of an Isolde, for Daphne's love is utterly childlike) that moves Apollo deeply. He asks if the gods themselves have not been overshadowed by the purity of this human heart and invokes the Olympian gods to receive Leucippus. Then he asks Zeus to restore Daphne to him as a sacred laurel tree; the climax of his request is a haunting phrase in the orchestra, developed at length.

Gregor's plan for the close of the opera called for a choral finale: as the nymph turned into the tree, the shepherds were to return with a hymn of wonderment and thanksgiving. Strauss was not happy with this solution. In May 1937 he discussed the opera with conductor Clemens Krauss, who suggested that the chorus be omitted entirely and that Strauss's magnificent orchestra should depict the transformation while Daphne herself sang a tranquil but ecstatic wordless melisma. Strauss liked the idea, and when he completed the opera on Christmas Eve 1937, the text that Gregor had written for the final chorus was not included. But in 1943 Strauss returned to that still-uncomposed poem and set it as an *a cappella* piece for nine-part chorus—a unison boys' choir and double mixed chorus—and dedicated it to the chorus of the Vienna State Opera, which performed it for the first time, under the direction of Felix Prohaska, on 5 January 1947.

The music of this lush unaccompanied chorus is built entirely on themes from the opera, interwoven for the voices with all the skill that Strauss employs in writing his orchestral scores. Indeed, singing the piece is rather akin to singing the orchestral parts to, say, *Der Rosenkavalier* (particularly since much of *An den Baum Daphne* [*To the Tree Daphne*] is wordless): the range of the individual voices is wide, filled with sudden chromatic changes of rich triadic harmonies, making considerable demands on the singers. At the same time, Strauss's ear for effect is so impeccable that he knows precisely when the altos, for example, should sing along with a tenor line to project it clearly through the rich texture. This texture is built up largely of two themes from the opera: the serene triadic arpeggio that opens both the opera and the chorus, and the orchestral melody that appears at the climax of Apollo's plea to Zeus to transform Daphne into a tree. The chorus echoes the shape of the opera in building from a mood of opening tranquility gradually to a state of wordless ecstasy, then dying away in sublime repose.

—Steven Ledbetter

Texts begin on the next page.

"Jesu, meine Freude," BWV 227

I

[Stanza 1]
Jesu, meine Freude,
meines Herzens Weide,
Jesu, meine Zier!
Ach, wie lang, ach lange
ist dem Herzen bange
und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
ausser dir soll mir auf Erden
nichts sonst liebers werden.

Jesus, my joy,
my heart's pasture,
Jesus, my adornment!
Ah, how long, how long
my heart has been in fear
and has longed for you.
Lamb of God, my bridegroom,
aside from you, nothing on earth
shall be dear to me.

II

Es ist nun nichts Verdammliches
in denen, die in Christo Jesu sind,
die nicht nach dem Fleische wandeln,
sondern nach dem Geist.

There is therefore now no condemnation
for those who are in Christ Jesus,
who walk not according to the flesh,
but according to the spirit.

—*Romans 8:1,4*

III

[Stanza 2]
Unter deinem Schirmen
bin ich vor den Stürmen
aller Feinde frei.
Lass den Satan wittern,
Lass den Feind erbittern,
mir steht Jesus bei.
Ob es itzt gleich kracht und blitzt,
ob gleich Sünd und Hölle schrecken:
Jesus will mich decken.

Under thy protection
I am set free from the storms
of all my foes.
Let Satan suspect,
let the Enemy provoke!
Jesus stands by me.
Even amid thunder and lightning,
amid the terrors of sin and hell,
Jesus will protect me.

IV

Denn das Gesetz des Geistes, der da
lebendig machet in Christo Jesu, hat
mich frei gemacht von dem Gesetz der
Sünde und des Todes.

For the law of the spirit of life in
Christ Jesus has set me free of the law
of sin and death.

—*Romans 8:2*

V

[Stanza 3]
Trotz dem alten Drachen,
trotz des Todes Rachen,
trotz der Furcht darzu!
Tobe, Welt, und springe,
ich steh hier und singe
in gar sichrer Ruh.
Gottes Macht hält mich in acht;
Erd und Abgrund muss verstummen
ob sie noch so brummen.

Defy the old serpent,
defy the jaws of death,
defy the fear of death!
Rage, world, and break;
I'll stand here and sing
in utterly secure peace.
God's might holds me safe;
earth and abyss must grow silent,
however much they roar now.

VI

Ihr aber seid nicht fleischlich, sondern
geistlich, so anders Gottes Geist in euch

But you are not of the flesh, you are in the
spirit, if the spirit of God really dwells in

wohnet, wer aber Christi Geist nicht hat, der ist nicht sein.

you. And anyone who does not have the Spirit of Christ does not belong to him.

—*Romans 8:9*

VII

[Stanza 4]
Weg mit allen Schätzen!
Du bist mein Ergötzen,
Jesu, meine Lust!
Weg ihr eitlen Ehren,
ich mag euch nicht hören,
bleibt mir unbewusst!
Elend, Not, Kreuz, Schmach und Tod
soll mich, ob ich viel muss leiden,
nicht von Jesu scheiden.

Away with all treasures!
You are my delight,
Jesus, my joy!
Away, vain honors,
I don't want to hear you;
be unknown to me.
Misery, want, crucifixion, shame, and death
shall—although I must suffer much—
never separate me from Jesus.

VIII

So aber Christus in euch ist, so ist der Leib zwar tot um der Sünde willen; der Geist aber ist das Leben um der Gerechtigkeit willen.

But if Christ is in you, although your bodies are dead because of sin, your spirits are alive because of righteousness.

—*Romans 8:10*

IX

[Stanza 5]
Gute Nacht, o Wesen,
das die Welt erlesen
mir gefällst du nicht.
Gute Nacht, ihr Sünden,
bleibet weit dahinten,
kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
gute Nacht gegeben.

Good night, o substance,
that has chosen the world,
you please me not.
Good night, you sins,
remain far away,
come no more to light.
Good night, pride and splendor!
To you, o life of depravity,
I say once and for all: Good night.

X

So nun der Geist des, der Jesum von den Toten auferwecket hat, in euch wohnet, so wird auch derselbige, der Christum von den Toten auferwecket hat, eure sterbliche Leiber lebendig machen um des willen, das sein Geist in euch wohnet.

If the Spirit of him who raised Jesus from the dead dwells in you, he who raised Christ Jesus from the dead will give life to your mortal bodies also, through his Spirit which dwells in you.

—*Romans 8:11*

XI

[Stanza 6]
Weicht, ihr Trauergeister,
denn mein Freudenmeister,
Jesus tritt herein.
Denen, die Gott lieben,
muss auch ihr Betrüben
lauter Zucker sein.
Duld ich schon hier Spott und Hohn,
dennoch bleibst du auch im Leide,
Jesu, meine Freude.

Disperse, ye spirits of gloom,
for the master of my joy,
Jesus, enters.
To those who love God,
even their sorrows must be
pure delight.
Even though I suffer scorn and derision here,
nevertheless even in sorrow you will remain,
Jesus, my joy.

An den Baum Daphne

Geliebter Baum!
von ferne winkst du, rufst uns dir zu!

Wie einst du genannt in himmlischer Tugend,
die Bäume und Blüten:
Brüder, Gespielen!
so bleibst du nah uns,
glücklicher Baum!
Und dennoch Schwester, Daphne, Gespielin!
Ein Gott hat dich geliebt,
da auch du ihm Schwester.
Ein Gott hat dich verwandelt,
denn menschliche Liebe, menschliche Treue
hat dein Herz nicht verlassen!
Da beugt er sein Knie,
der Herr der Blitze,
fleht zu dem himmlischen ewigen Vater:
Gib sie mir wieder, die ich geliebt,
gib, gib sie für immer!
Und sieh:
Es erstarrte der flüchtige Fuss!

Beloved tree!
from far off you beckon, you summon us to you!
As once in heavenly virtue you named

the trees and blossoms:
"Brothers, playmates!"
so now you remain near us,
happy tree!
And you remain sister, Daphne, playmate!
A god loved you,
for you were sister to him, too.
A god transformed you,
for human love and human loyalty

your heart has never forsaken!
See, he bends his knee,
the lord of the lightning,
and entreats his eternal heavenly father:
"Give her back to me, the one I loved,
give, give her to me forever!"
And behold!
Your fleet foot grew stiff!



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so tratst du aufs neue in ihre Kreise,
so ziehst du auch uns ewig hinan zu dir!
Daphne, Daphne, göttlicher Baum!
Grösser ward die herrliche Gabe,
die Götter gelegt in dein Gezweige:
priesterlich dienst du, verwandelte Daphne,
dem ewigen Bruder Phoibos Apollo!
Endlos, endlos die Scharen,
die ewig dich suchen auf allen Wegen,

der Menschheit beste:
die herrliche Tugend.
Der tapfer gestritten, von Blut gerötet
die sinkende Stirne—

Nichts höheres ward ihm als sanfte Berührung
des lichten Gezweiges und deiner Hand!
Der mächtig sich mühte auf Pfaden des Geistes—
Daphne, was du uns gewährest—
Ziel des Weges—
Nichts höheres ward ihm als sanfte Berührung
des lichten Gezweiges, deine Bekrönung!
Daphne, was du uns gewährest, Daphne,
Daphne, Daphne, ewiger Ruhm!
Wie still du uns winkest!
Rufst sie zu dir, die grossen Sehnsüchtigen!
Fester haftet dein Fuss auf Erden,

als das wandelbare Geschlecht der Menschheit,
zarter singt dein Gezweige
als jemals menschlicher Sang!
Denn wenn die Sonne des Morgens,
Apollo, der junge Gott deinen Scheitel küsst,
singst du ein gewaltiges stärkeres Lied,
als die Lieder der Menschen:
Lied der Liebe, der Ewigkeit Lied,
Daphne, göttlicher Baum!
Geliebter Baum!

—Josef Gregor

The power of the earth penetrated you from below.
Arms, raised on high, tender and supplicating,
behold! they are greeted!
Thus you came back to your playmates,
thus you entered anew into their circle,
thus you eternally draw us onward toward you!
Daphne! Daphne! godlike tree!
Still greater was the glorious gift
that gods placed in your branches:
as priestess, O transformed Daphne, you will serve
your eternal brother Phoebus Apollo!
Endless, endless the hosts
that eternally will seek you on all roads,
the best of mankind:
such glorious virtue.
He who fought bravely, his drooping forehead bloodstained—

No higher reward could he have than the gentle touch
of the light branches and of your hand!
He who mightily strove along paths of the spirit,
Daphne, that which you grant us—
a goal for our path—
no higher reward could he have than the gentle touch
of your light branches, your crown!
Daphne, what you grant us,
Daphne, eternal fame!
How silently you beckon to us!
You call them to you, the great yearning souls!
Your foot clings more firmly to the earth
than the fickle race of mankind,

more tenderly your branches sing
than ever human song!
For when the morning sun,
Apollo, the young god, kisses your crown,
you sing a powerful, stronger song
than the songs of mortals:
A song of love, a song of eternity,
Daphne, godlike tree!
Beloved tree!

—translation by S.L.

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COPLAND — *Appalachian Spring*, Ballet for Martha
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GERSHWIN — Rhapsody No. 2 for orchestra with piano
Mr. TILSON THOMAS

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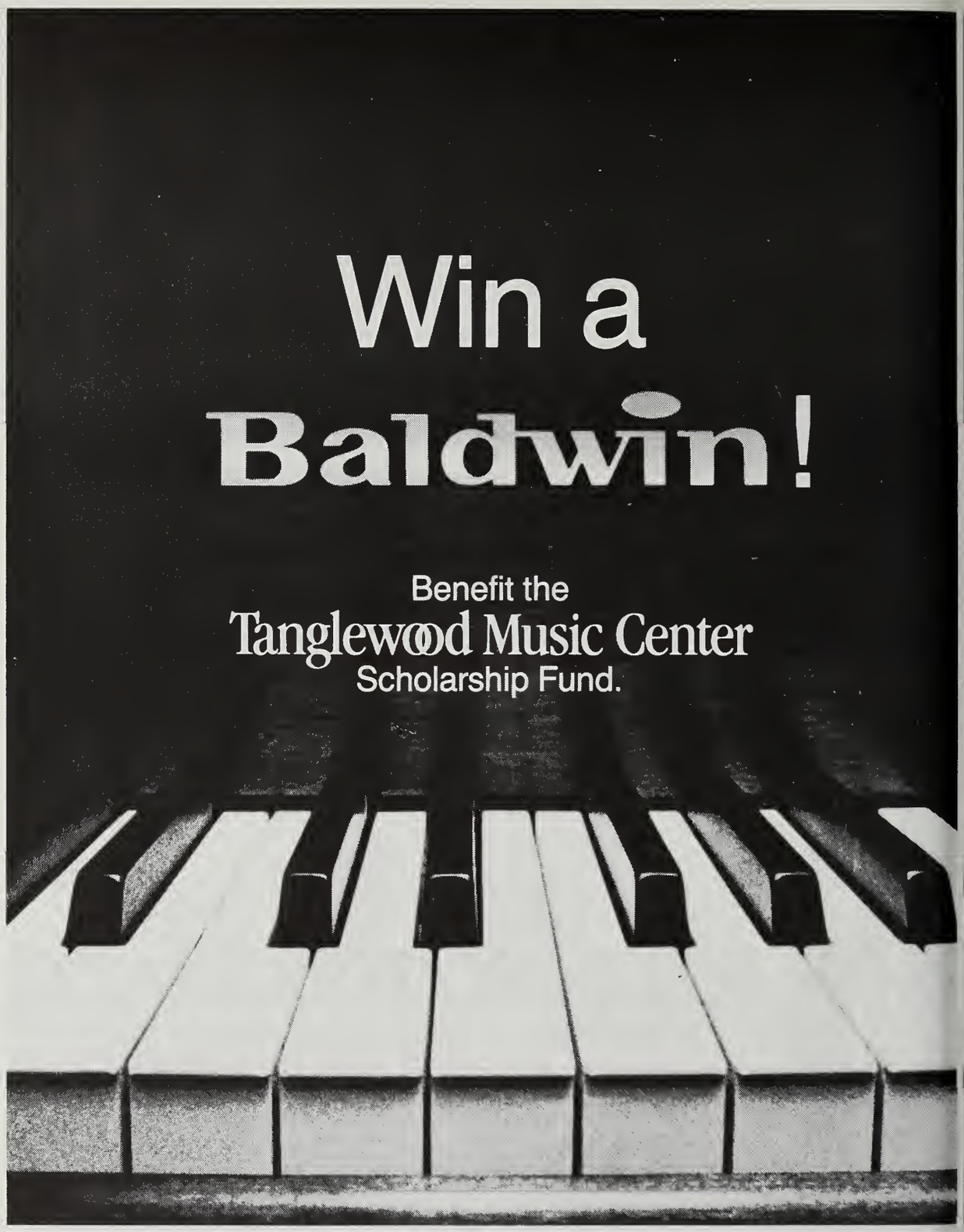
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NOTES

Aaron Copland
Appalachian Spring, Ballet for Martha

Aaron Copland was born in Brooklyn, New York, on 14 November 1900 and lives in Peekskill, New York. He composed Appalachian Spring *in 1943-44 as a ballet score for Martha Graham, for an ensemble of thirteen instruments (flute, clarinet, bassoon, piano, four violins, two violas, two cellos, and double bass). The work was commissioned by the Elizabeth Sprague Coolidge Foundation and was first performed in the Coolidge Festival at the Library of Congress on 30 October 1944. The following year Copland prepared a version for full orchestra; it was immediately premiered by the Philadelphia Orchestra under the direction of Eugene Ormandy. The orchestral version calls for two each of flutes, oboes, clarinets, bassoons, horns, trumpets, and trombones, as well as a substantial percussion section consisting of timpani, xylophone, two snare drums, bass drum, cymbals, tabor (long drum), wood block, claves, glockenspiel, and triangle, plus harp, piano, and strings.*

In the cultural development of the United States, music is often perceived as having lagged far behind the arts of painting and literature. Already by the time of the Revolution we had noted artists like Benjamin West and John Singleton Copley; soon after that we had writers like Washington Irving and James Fenimore Cooper, who were able to create an image of America not only for Americans themselves but for the rest of the world. Yet it took another century for American music to begin to make the same kind of international impact. When it did, the composer most strongly identified with this country, the composer most readily conceded to be our greatest, was Aaron Copland, who celebrates his eighty-fifth birthday in November.

It is not that there was no American music before Copland. On the contrary, music arrived here with the first settlers and remained an important part of American life through all the centuries after—but it consisted of hymn tunes and "fuging tunes," theatrical songs and popular ditties, dances and marches: not the kind of music we usually mean when we talk about "culture."

Eventually, beginning in the middle of the last century, permanent symphony orchestras began to spring up all over the country (about the same time, incidentally, that the same development was taking place in Europe). A large number of composers appeared who strove to win artistic laurels for their native land. They produced much attractive music (some of which could easily be revived with great success today), but they did not yet strike most listeners as being "American" composers in the same way that Walt Whitman and Mark Twain were clearly American voices in literature. In fact, they had to do what nationalist composers all over Europe—in Hungary, Bohemia, Russia, Scandinavia, and England—were all doing at about the same time: they had to demonstrate that they could compose serious music as well as any German composer—in the dominant German style—before they would be taken seriously as composers in their own homeland.

The desire to write in a nationalistic, "American" style ran deeply before Aaron Copland created one way of doing so in the 1920s. His desire to become recognizably "American" led at first to an encounter with jazz elements (though never with actual jazz composition) in the Organ Symphony, *Music for the Theater*, and the Piano Concerto. Though these works marked Copland as a man to watch and

hinted at the course of things to come, they were regarded by many as "difficult" scores. And his style became still more complex at the beginning of the 1930s with the Symphonic Ode, the *Short Symphony*, and the granitic Piano Variations.

But the social changes of the 1930s brought a general interest among the leftist artists and thinkers with whom Copland was friendly in attracting a wider audience than ever before, in addressing the common man and expressing his hopes, dreams, and desires by artistic means. Copland was one of a generation of composers who shared this desire; he accomplished the change of viewpoint with notable success, simplifying his style for greater accessibility, but never ceasing to be utterly individual in sound or approach. The simplicity heightened certain elements that had not been apparent in his music earlier—most notably an extraordinary tenderness that never becomes sentimental. At the same time, Copland's music retained its energy and verve, its sense of space and color in laying out orchestral lines; thus his music is instantly recognizable as proceeding from the same musical imagination, no matter what its style.

Copland had already had two popular ballet successes (*Billy the Kid* and *Rodeo*) based on western themes—a striking achievement in imagination for a composer city-born and city-bred—when Martha Graham asked him to compose a ballet for her. She chose the title from a poem by Hart Crane. The scenario is a simple one, touching on primal issues of marriage and survival, on the eternal regeneration suggested by spring. It is set in the Pennsylvania hills early in the nineteenth century.

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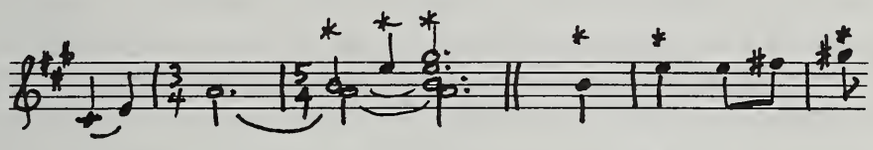
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older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house.

The orchestral version contains the substance of the ballet, omitting a few passages that Copland felt were of interest only when accompanying the danced story.

All of Copland's three major ballet scores make use of old folk melodies, but *Appalachian Spring* uses the least; the only tune to pre-date the composition is the Shaker hymn *"Simple Gifts,"* which serves as the basis of a series of variations near the end of the ballet. But the tune also plays a background role in unifying the entire score; from the introduction on we frequently hear a three-note motive that is easily recognizable as the first five notes of *"Simple Gifts"* in outline form.



APPALACHIAN SPRING, mm.3-5 "SIMPLE GIFTS"

From this motive comes the entire triadic "sound" of the ballet. From beginning to end, through all its changing moods, Copland's score calls up a sense of the optimism and courage, the vigor and energy, and the deep wellspring of faith and hope that we like to regard as characteristic of the American experience.

—Steven Ledbetter

George Gershwin
Second Rhapsody for orchestra with piano

George Gershwin was born in Brooklyn, New York, on 26 September 1898 and died in Beverly Hills, California, on 11 July 1937. He composed his Second Rhapsody for a film in late 1930 and early 1931 and expanded it to a concert work completed on 23 May of the latter year. It is dedicated to the music publisher Max Dreyfus. The first performance (other than a private reading in June 1931) was given by the Boston Symphony Orchestra under the direction of Serge Koussevitzky, with the composer as soloist, on 29 January 1932; the same forces repeated it in New York on 5 February. In addition to the solo piano, the score calls for three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, snare drum, bass drum, wood block, bells, xylophone, cymbals, harp, and strings.

The "First" Rhapsody, of course, is *Rhapsody in Blue*, composed in 1924, one of the imperishable scores of any American composer. That had been Gershwin's first large-scale concert piece, and its success moved him to compose the Concerto in F in 1925 and *An American in Paris* in 1928. In the meantime, George and his brother Ira were continuing to create such wonderful Broadway shows as *Lady Be Good* (1924), *Oh, Kay!* (1926), *Strike Up the Band* and *Funny Face* (1927). In

1930 they revised *Strike Up the Band* (the brilliant anti-militaristic satire of which had not done well in 1927) and composed one of their greatest shows, *Girl Crazy*, containing a string of deathless songs including "Bidin' my time," "But not for me," "Embraceable you," and "I got rhythm." Soon after completing the show, George and Ira embarked to Hollywood, where the recent development of the "talkie" meant that popular songwriters were suddenly in demand to create material for a veritable explosion of musical motion pictures. Few people invited to Hollywood refused, for the financial rewards were enormous for the day (even if the film proved to be a flop or was never finished), while Broadway remained a far riskier proposition.

The project that brought the Gershwin brothers to Hollywood in November 1930 was a musical film called *Delicious*, the script of which called for a purely instrumental orchestral number identified as *"Manhattan Rhapsody"* to suggest a European composer's reaction to his arrival in New York. Very likely it was this musical requirement that suggested Gershwin as the obvious composer of the score. In any case, he wrote a piece for piano and orchestra based on four major themes describing the city; the first of these, conceived as a depiction of riveters working on skyscrapers, gave Gershwin the idea for a suggested title: *"Rhapsody in Rivets."* He later considered *"Manhattan Rhapsody"* and *"New York Rhapsody"* before settling on the present title.

Gershwin returned to New York in February to orchestrate the piece. But while in Hollywood he had already decided to expand the *Rhapsody in Rivets* into a full-scale concert work. As he said in a letter to his friend Isaac Goldberg:

> I wrote it mainly because I wanted to write a serious composition and found the opportunity in California. Nearly everybody comes back from California with a western tan and a pocketful of motion picture money. I

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> decided to come back with both these things and a serious composition—if the climate would let me. I was under no obligation to the Fox Company to write this. But, you know, the old artistic soul must be appeased every so often.

He wrote this letter only a few days after assembling an orchestra of fifty-five men and a conductor to try out the new piece, with himself at the piano. The reading took place in the NBC studios, and Victor made a private recording as a favor to Gershwin, so he could listen to the result at his leisure. He was obviously pleased: "In many respects, such as orchestration and form, it is the best thing I've written."

It is ironic, then, that the Second Rhapsody was not published in score until the 1950s, long after the composer's death, and when it finally did see print, the publishers decided to edit and reorchestrate the work. The version of the Second Rhapsody that has been heard before now was prepared, at the request of the publisher (who maintained that Gershwin could not orchestrate properly), by Robert McBride. The orchestral parts to Gershwin's original were destroyed.

The recovery of the original version is due to the work of Michael Tilson Thomas. In the course of preparing a series of performances and recordings of Gershwin's works, Thomas realized that the Second Rhapsody that was now available in print was not the same work he remembered hearing as a child. With the cooperation of the composer's brother Ira (who died just last year in Beverly Hills), a new set of orchestral parts was made from Gershwin's original score at the Library of Congress. Thus the work has been restored to its original form for the first time in more than three decades.

The Second Rhapsody is, in many ways, a more mature work than *Rhapsody in Blue*, revealing Gershwin's accomplishments in more elaborate compositional techniques as well as in orchestration. Yet it retains many of the features that made the earlier rhapsody so successful, particularly its special blend of jazzy rhythms with a broad lyrical tune. The piano is more a part of the ensemble in this work, less a virtuosic solo part on its own, which probably explains why Gershwin did not call the Second Rhapsody a work "for piano and orchestra," but rather a work for "orchestra with solo piano."

—Steven Ledbetter

Béla Bartók
Concerto for Orchestra

Béla Bartók was born in Nagyszentmiklós, Transylvania (then part of Hungary but now absorbed into Rumania), on 25 March 1881 and died in New York on 26 September 1945. Bartók composed the Concerto between 15 August and 8 October 1943; the work was given its first performance on 1 December 1944 by Serge Koussevitzky and the Boston Symphony Orchestra. The Concerto for Orchestra is scored for three flutes (third doubling piccolo), three oboes (third doubling English horn), three clarinets (third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, three trumpets (with a fourth trumpet marked ad lib.), three trombones, tuba, timpani, side drum, bass drum, tam-tam, cymbals, triangle, two harps, and strings.

For Bartók, the *Anschluss*, Hitler's occupation of Austria on 11 March 1938, was the beginning of the end. He had watched the growth of Nazi power with trepidation for some years, but his ties with Hungary were too strong to allow more than passing thoughts of emigration. But by April, Bartók began to act, first of all to save his life's work; he wrote to friends in Switzerland, asking them to take care of his manuscripts: "With no obligation to be responsible for them, of course: I would bear all the risk. These things do not take up much room: not more than a small suitcase." His publishers, Universal-Edition, and his performing rights society, both in Vienna, had been "nazified," as he put it, with the result that he and all other composers were sent the notorious questionnaire concerning their racial background.

> Naturally neither Kodály nor I will fill in the form: our opinion is that such questions are wrong and illegal. Actually it's rather a pity, for we could give answers that would make fun of them; . . . but I'm afraid we cannot allow ourselves to joke like this, for we must insist on having nothing to do with this unlawful questionnaire, which therefore must remain unanswered.

Fortunately the English publisher Ralph Hawkes came to Budapest with an offer to publish both Bartók and Kodály in the future.

Although Bartók continued to travel around Europe to give concerts, he was unable to make up his mind to leave Hungary definitively as long as his elderly and ailing mother was still alive. War broke out late in the summer of 1939, but Bartók remained in Budapest until his mother died in December, thus breaking the most direct tie to his beloved native land. By the time he sailed from Naples in April 1940 for an American tour and an unknown future, he had finished his Sixth String Quartet—but that was the last music he was to write for over three years; for a while it appeared he had given up composing altogether. By the time he returned to Hungary after the tour in May, arrangements were already being made to bring him back to New York through a fund at Columbia University, where he was to transcribe and prepare for publication a large collection of Serbo-Croatian folk songs.

Bartók enjoyed his work with the folk materials at Columbia, but he was painfully aware that the position was only temporary, and he kept casting around for lectureships, concerts, and other ways of earning a living. Worst of all, he had begun to have a series of regular high fevers that the doctors were unable to diagnose. A serious breakdown of his health in January 1943 forced the interruption

of a lecture series at Harvard and brought him to a psychological low point. He never wanted to compose again. One medical test was run after another, but the doctors couldn't explain the cause of his ailment (or perhaps they were being discreet in not telling the composer that he was dying of leukemia). The American Society of Composers, Authors, and Publishers (ASCAP) undertook to provide Bartók's medical care at this crucial time, even though he was not a member of the society (he was a member of ASCAP's British affiliate). But the best medicine that spring came not from a doctor, but from a conductor—Serge Koussevitzky.

Throughout his American years, Bartók had found no cause to feel that his music was striking any sort of responsive chord here. He had already written to Zoltán Kodály in December 1941 noting that he felt lucky in that he lacked all inclination to write a new large score since "even if I had a new orchestra work it would be impossible to get it performed." Koussevitzky's visit in April 1943 changed all that, for the conductor commissioned a work and guaranteed a performance. The change in Bartók's spirits was immediate. His wife Ditta wrote to Joseph Szigeti, who had been primarily responsible for urging the commission, since he knew that Bartók would never accept anything that smacked remotely of charity, to tell him of her joy at the change in her husband: "One thing is sure: Béla's 'under no circumstances will I ever write any new work' attitude has gone. It's more than three years now—"

Bartók spent the summer resting under medical supervision at a sanatorium at Lake Saranac in upstate New York; here we wrote most of the new work between 15 August and 8 October 1943. And in working on the score he recovered much of his former energy and enthusiasm. As he wrote to Szigeti early in 1944, the improvement in his health allowed him to finish the Concerto for Orchestra—or perhaps it was the other way around.

Béla and Ditta Bartók made the trip to Boston late in November 1944 to attend the premiere, and the composer reported to a friend a few weeks later that "Koussevitzky is very enthusiastic about the piece, and says it is 'the best orchestra piece of the last 25 years' (including the works of his idol Shostakovich!)." For the first performance Bartók wrote a commentary printed in the orchestra's program

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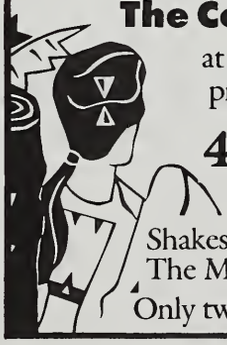
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book, something he did only rarely. His summary of the spirit of the work was no doubt a response to his own feeling of recuperation while composing it:

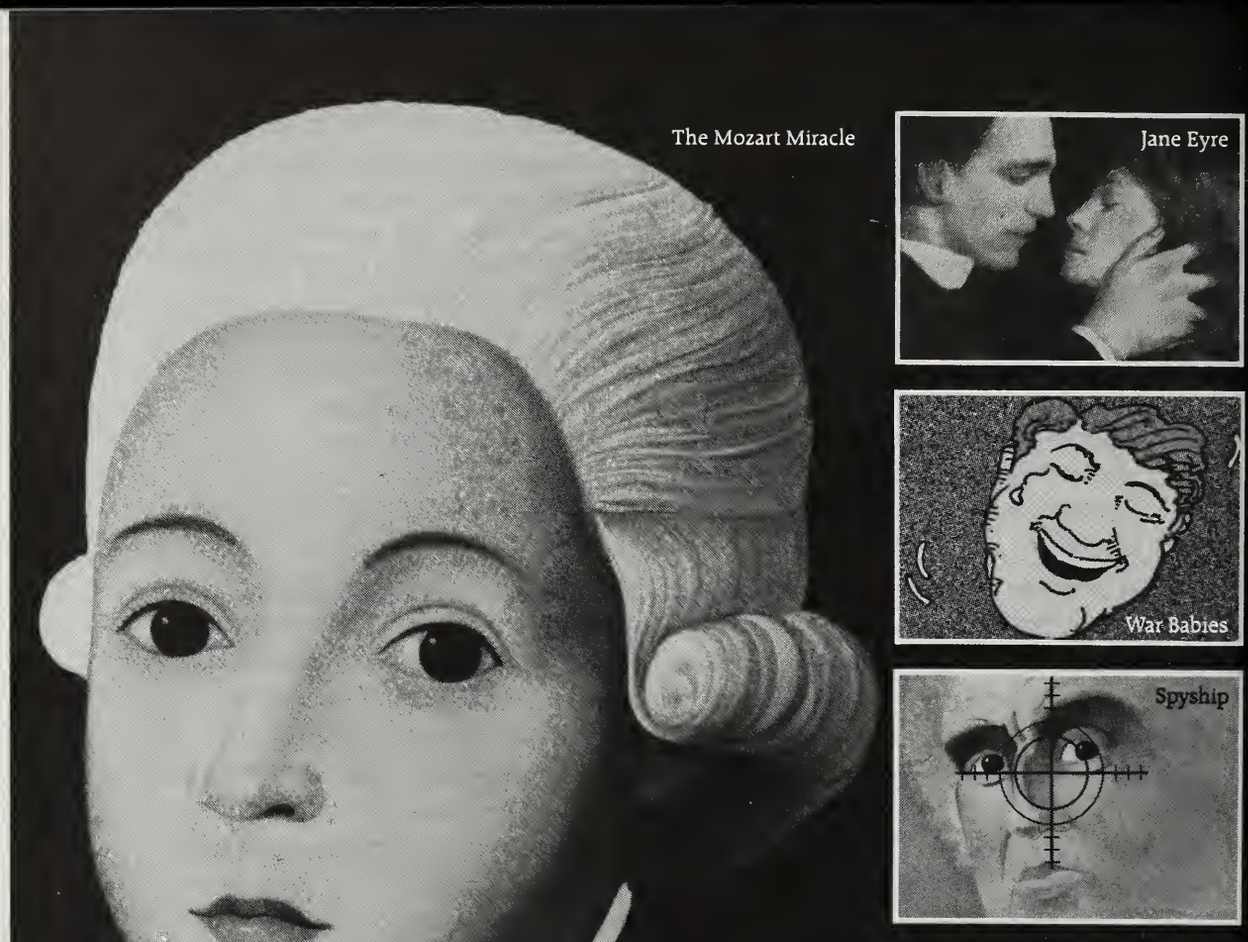
> The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one. The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a *concertant* or soloistic manner. The "virtuoso" treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments), or in the *perpetuum mobile*-like passage of the principal theme in the last movement (strings), and, especially, in the second movement, in which pairs of instruments consecutively appear with brilliant passages.

The Concerto opens with a soft and slightly mysterious slow introduction laying forth the essential motivic ideas: a theme built up of intervals of the fourth, answered by symmetrical contrary motion in seconds. These ideas become gradually more energetic until they explode in the vigorous principal theme in the strings, a tune that bears the imprint of Bartók's musical physiognomy all over with its emphatic leaping fourths and its immediate inversion. It is a rich mine of melodic motives for future development. The solo trombone introduces a fanfare-like figure, again built of fourths, that will come to play an important role in the brasses later on. The "secondary theme" is a gently rocking idea first heard in the oboe. Most of these materials make their first impression as melodies pure and simple, not as the source material for contrapuntal elaboration. But Bartók works out a wondrously rich elaboration with all kinds of contrapuntal tricks, and the fact that this was possible is, of course, no accident; the composer planned it from the start in designing his themes.

The "Game of Pairs" that forms the second movement is simple but original in form, a chain-like sequence of folk-oriented melodies (though surely not genuine folk tunes) presented by five pairs of instruments, each pair playing in parallel motion at a different interval: the bassoons in sixths, then oboes in thirds, clarinets in sevenths, flutes in fifths, and trumpets in seconds. After a brass chorale in the middle of the movement, the entire sequence of tunes is repeated with more elaborate scoring.

The third movement, *Elegia*, is one in a string of expressive "night music" movements that Bartók delighted in. He described it as "chain-like; three themes appear successively. These constitute the core of the movement, which is enframed by a misty texture of rudimentary motifs." The thematic ideas are closely related to those of the first movement—the intervals of fourths and of seconds, and some of the actual thematic ideas—but they are treated here in a kind of expressive recitative of the type that Bartók called *"parlando rubato,"* a style that he found characteristic of much Hungarian folk music.

The *Intermezzo interrotto* ("Interrupted Intermezzo") alternates two very different themes: a rather choppy one first heard in the oboe, then a flowing, lush romantic one that is Bartók's gift to the viola section. But after these ideas have been stated in an ABA pattern, there is a sudden interruption in the form of a vulgar, simple-minded tune that descends the scale in stepwise sequences. This tune actually comes from the Seventh Symphony of Shostakovich, which Bartók heard on a radio broadcast while working on the Concerto for Orchestra; according to his son Péter, he was so incensed with the theme's ludicrous simplicity



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that he decided to work it into his new piece and burlesque it with nose-thumbing jibes in the form of cackling trills from the woodwinds, raspberries from tuba and trombones, and chattering commentary from the strings. Soon, however, all settles back to normal with a final BA statement of the two main tunes.

The last movement begins with characteristic dance rhythms in an equally characteristic Bartókian *perpetuo moto* which rushes on and on, throwing off various motives that gradually solidify into themes, the most important of which appears in the trumpet and turns into a massive fugue, complicated and richly wrought, but building up naturally to a splendidly sonorous climax.

The overwhelming success of the Concerto for Orchestra marked the real beginning of Bartók's fame with the broad concert audience. It remains without doubt his best-known and best-loved purely orchestral work, but over the years it has also provided a key by means of which many listeners have learned to love Bartók's music, including the pieces that were once found to be much too "difficult." And for Bartók personally, composing this score proved to be just the tonic he needed. It had filled his summer 1943 "rest cure" with, if not rest, at least a cure. In the fall Bartók and Ditta received a visit from their friend Agatha Fassett, who was astonished at the change in the composer over the summer, and when he showed her the completed score to the Concerto for Orchestra, he said to her (as she recalled later in her book on Bartók's last years):

> But what nobody could possibly see in this score is that through working on this concerto, I have discovered the wonder drug I needed to bring about my own cure. And like so many other discoveries, it just happened accidentally, and was only a by-product of what was of true importance to me, and I was almost unaware, at the time, that it was happening.

The despair that had caused him to give up composing had been overcome—even more so when the Concerto for Orchestra began its triumphal conquest of concert halls the following year. Bartók began accepting new commissions and undertaking further projects, but it was also clear that his health was not permanently improved. As he told a friend in Seattle a few weeks after the first performance of the Concerto for Orchestra: "You said in one of your letters that my recovering was a miracle. This is true only with some reservations: it was only a hemisemidemi-miracle." Be that as it may, the months remaining to him produced the Sonata for solo violin, dedicated to Yehudi Menuhin; the Third Piano Concerto, finished but for the last seventeen measures; and the unfinished Viola Concerto, as well as sketches for a seventh string quartet. For a man who a short time earlier had declared that he never wanted to compose again, that may be miracle enough.

—S.L.

The Boston Symphony Chamber Players

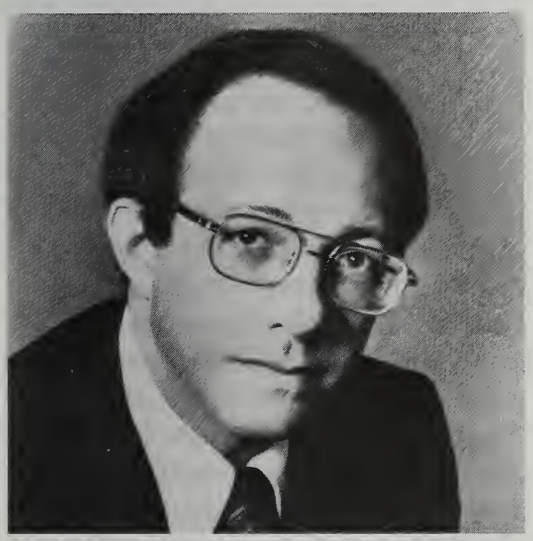


The only permanent chamber music ensemble made up of the principal players of a major symphony orchestra, the Boston Symphony Chamber Players include the Boston Symphony Orchestra's principal string, woodwind, brass, and percussion players. The Chamber Players can perform virtually any work within the vast chamber music literature, from miniature works for one or two instruments to Stravinsky's *L'Histoire du soldat* concert suite, and they can expand their range of repertory by calling upon other members of the Boston Symphony Orchestra or enlisting the services of such distinguished guest artists as Gilbert Kalish, the group's regular pianist. Other pianists who have performed with the Chamber Players include Claude Frank, Misha Dichter, Peter Serkin, and André Previn; the ensemble has also been joined by guest artists ranging from sopranos Phyllis Curtin and Benita Valente to the Joshua Light Show and the Guarneri String Quartet.

The Chamber Players' activities include an annual three-concert series in Boston's Jordan Hall, regular appearances at Tanglewood and in New York City, and a busy schedule of touring and recording. The group has traveled to South America, the Soviet Union, and throughout the United States. In May 1983 they performed for the first time in Japan, giving fourteen concerts in eleven cities. In May 1984 they made their fifth tour of Europe. Their most recent recordings, for Nonesuch, include the Beethoven Septet, the Schubert Octet, and music of Brahms—the two string quintets, the Horn Trio, and the Clarinet Trio. Nonesuch has also recorded them in Smetana's G major Piano Trio and the Dvořák String Sextet, an album to be released in the near future. The ensemble's Deutsche Grammophon release of Strauss waltzes as transcribed by Schoenberg, Berg, and Webern won the prestigious Deutsche Schallplattenpreis. Other Chamber Players recordings include

Debussy's last three sonatas and *Syrinx* for solo flute; the Dvořák Opus 77 String Quintet; music of Ives, Porter, and Carter; and the complete chamber music of Stravinsky, including the concert suite from *L'Histoire du soldat*. The Boston Symphony Chamber Players celebrated their twentieth anniversary as a performing ensemble during the 1983-84 season.

Gilbert Kalish



Pianist Gilbert Kalish has been internationally acclaimed for his presentation of piano literature spanning the eighteenth century to the present, including new works commissioned and premiered by him. His concert appearances throughout Europe, Asia, New Zealand, and Australia, as well as in the United States, and his many recordings have established him as a major voice in American music. Born in New York and a graduate of Columbia University, Mr. Kalish studied piano with Leonard Shure, Isabelle Vengerova, and Julius Hereford. Pianist for the Boston Symphony Chamber Players since 1969 and for the Contemporary Chamber Ensemble since its inception in 1960, he appears also as guest artist with such renowned ensembles as the Juilliard, Concord, and Tokyo string quartets, the New York Woodwind Quintet, and the Chamber Music Society of Lincoln Center. Mr. Kalish performs widely with the distinguished mezzo-soprano Jan DeGaetani, an artistic collaboration that began as early as 1960, when both singer and pianist were at the threshold of their respective careers.

Mr. Kalish is Head of Chamber Music and Keyboard Activities at the Tanglewood Music Center and Professor of Piano at the State University of New York at Stony Brook. He gives frequent master classes in conjunction with his recitals at leading American universities, and he is active as a panelist and juror for a number of prestigious piano competitions, among them the Rockefeller Foundation's International American Music Competition, the Naumburg Competition, and the Pro Musicis Competition. With a repertory ranging from Haydn, Schubert, and Brahms through Schoenberg, Ives, Carter, and Crumb, Mr. Kalish's discography of some seventy recordings includes literature for solo piano, songs and Lieder, music for violin and piano, and diverse chamber works. He may be heard on the Arabesque, Bridge, Columbia, CRI, Deutsche Grammophon, Desto, Folkways, New World, and Nonesuch labels. Mr. Kalish has appeared as soloist with the Boston Symphony Orchestra in music of Liszt, Luciano Berio, and Elliott Carter.

Benjamin Luxon



Born in Cornwall, England, the versatile British baritone Benjamin Luxon studied at the Guildhall School of Music and won the school's Gold Medal. A prize-winner in the 1961 Munich International Competition and later engaged to broadcast Lieder recitals over leading German radio stations, he is now one of the few British singers to have achieved success in Germany as a Lieder singer. Internationally in demand for operatic and orchestral as well as Lieder performances, Mr. Luxon is also known for recordings, television, and radio broadcasts. He is a regular guest at the Royal Opera House, Covent Garden; at the Glyndebourne, Edinburgh, and Aldeburgh festivals; in Munich, Vienna, and throughout the United States, and he has performed under such eminent conductors as Sir Colin Davis, Bernard Haitink, Daniel Barenboim, Zubin Mehta, Eugene Ormandy, Seiji Ozawa, and Sir Georg Solti.

Mr. Luxon is noted for his recordings of works by the British composers Vaughan Williams, Delius, Walton, and Benjamin Britten, and he was invited by Britten to perform the title role in that composer's television opera *Owen Wingrave*, broadcast throughout Great Britain, most of Western Europe, and the United States in 1971. His recordings on the Philips, Decca, Deutsche Grammophon, EMI/Angel, and RCA labels include an acclaimed collection of English ballads, "Give Me a Ticket to Heaven," as well as performances of Haydn's opera *Orlando Paladino*, William Walton's *Belshazzar's Feast*, and the Beethoven Ninth Symphony with Bernard Haitink and the London Philharmonic. In addition, Mr. Luxon has collaborated on a regular basis with the internationally acclaimed American folk and jazz musician Bill Crofut. Mr. Luxon made his Metropolitan Opera debut in Tchaikovsky's *Eugene Onegin* in January 1980. He first appeared with the Boston Symphony Orchestra in the spring of 1976, and he has returned for performances of *Eugene Onegin*, the Brahms *German Requiem*, the Fauré *Requiem*, *the* Dvořák *Stabat Mater*, Mahler's Eighth Symphony, and Jesus in Bach's *St. John Passion*, all under the direction of Seiji Ozawa. Mr. Luxon appeared with the orchestra in July 1983 at Tanglewood in a performance of the Brahms *German Requiem* under the direction of Klaus Tennstedt, and he returned last week for Bach's *St. Matthew Passion* under Seiji Ozawa.

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Kent Nagano



Kent Nagano's rapidly growing national and international reputation as one of America's most promising young conductors has resulted from his success in raising the Berkeley Symphony to a level of unexpected prominence on the San Francisco music scene; his dedication to and championship of contemporary music, which has led to an almost unprecedented series of world, United States, and west coast premieres of music by twentieth-century composers from all over the world; his unanimously praised Messiaen series, which has drawn the composer himself twice to Berkeley from France in order to be present at performances by the Berkeley Symphony under Mr. Nagano; his work with Seiji Ozawa in preparing the world premiere at the Paris Opera of Messiaen's first opera, *St. Francis of Assisi*, himself leading a performance at that time; his concert performances of rarely-heard operas by Busoni, Hindemith, Janáček, Pfitzner, Kupferman, Falla, and others; and his work in presenting high-quality performances of the standard orchestral and operatic repertoire. Mr. Nagano has just been named music director of the Ojai Festival in California, succeeding Pierre Boulez, and he has been invited by Boulez to conduct Boulez's Paris-based Ensemble Intercontemporain this winter. In addition to his post as music director of the Berkeley Symphony, he has been assistant conductor with the Oakland Symphony, music director of the Oakland Ballet Orchestra, and music director of the KPFA Radio Symphony, which was formed to present live weekly broadcasts of classical music with an emphasis on American composers.

The son of Japanese-American Nisei immigrants, Kent Nagano was born in 1951 and grew up on a family farm in Morro Bay, California. His early musical training was equally strong in both the Japanese and Western traditions. At the age of four he began studying the piano with his mother, and by high school he was also playing koto, viola, and clarinet. He attended Oxford University after graduating from high school and then returned to the United States to complete his undergraduate work at the University of California at Santa Cruz, where he was awarded highest honors. While earning a master's degree at San Francisco State University, Mr. Nagano served as assistant to conductor Laslo Varga and at the same time worked for the San Francisco Opera. In 1977, John Reeves White, director of the New York Pro Musica, arranged for Mr. Nagano to



represent the United States as guest conductor at the International Music Festival of Brazil. Between 1977 and 1979 he studied with the noted musicologist and conductor Osbourne McConathy and worked with Sarah Caldwell and the Opera Company of Boston as associate artistic director. Upon his return to the San Francisco Bay area, Mr. Nagano became director of the San Francisco Chamber Opera. He has collaborated on a number of occasions with rock star Frank Zappa in performances of Zappa's serious music, and he has recorded some of these works with the London Symphony. Mr. Nagano made his debut with the Boston Symphony Orchestra last fall with two performances of the Mahler Ninth Symphony, filling in for Seiji Ozawa at two days' notice and without rehearsal. He returned to Boston to lead the Boston Pops this past May, is on the faculty of the Tanglewood Music Center this summer, and conducted the BSO at Tanglewood earlier this summer. Mr. Nagano has just recently been awarded one of the first Seaver Conducting Awards, a newly established prize to be given biennially to two young conductors on the threshold of major international careers.

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Tanglewood Festival Chorus
John Oliver, conductor



This season, the Tanglewood Festival Chorus is celebrating its fifteenth anniversary with its founding conductor, John Oliver. Co-sponsored by the Tanglewood Music Center and Boston University, the chorus was organized in the spring of 1970 when Mr. Oliver became director of vocal and choral activities at the Tanglewood Music Center. Originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the orchestra, the Tanglewood Festival Chorus is regarded by conductors, press, and public as one of the great orchestra choruses of the world. The members of the chorus donate their services, and they perform regularly with the Boston Symphony Orchestra in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Sir Colin Davis, Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich, and André Previn. In April 1984 at Symphony Hall, the chorus received international attention for its participation in the world

premiere performances under Sir Colin Davis of Sir Michael Tippett's *The Mask of Time*, commissioned by the Boston Symphony Orchestra for its centennial in 1981.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of *a capella* repertory in its schedule. The most recent recordings by Mr. Oliver and the chorus include music of Luigi Dallapiccola and Kurt Weill on Nonesuch, Beethoven's Choral Fantasy with Seiji Ozawa, Rudolf Serkin, and the Boston Symphony Orchestra on Telarc, and Debussy's *La Damoiselle élue* with the orchestra and mezzo-soprano Frederica von Stade on CBS.

The Tanglewood Festival Chorus has collaborated with the Boston Symphony Orchestra on numerous recordings for Deutsche Grammophon, New World, and Philips. For the chorus' first appearance on records, in Berlioz's *Damnation of Faust*, John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975. The Tanglewood Festival Chorus may be heard on the Philips releases of Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances and named best choral recording of 1979 by *Gramophone* magazine, and Mahler's Symphony No. 8, the *Symphony of a Thousand*. Other recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and the chorus has also recorded with John Williams and the Boston Pops.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale. Since its inception eight years ago, the John Oliver Chorale has built an impressive repertoire ranging from masterpieces by Bach, Beethoven, Mozart, and Stravinsky to less frequently performed works by Carissimi, Bruckner, Ives, Martin, and Dallapiccola. The Chorale has recorded Charles Ives's *The Celestial Country* and Charles Loeffler's *Psalm 137* for Northeastern Records and Donald Martino's *Seven Pious Pieces* for New World Records.

Boston Boy Choir
Theodore Marier, director

Now in its twenty-first year, the Boston Boy Choir has been acclaimed from Maine to California and throughout Europe, where the ensemble toured in 1972. The choir lists frequent appearances with the Boston Symphony Orchestra among its performances, including Berlioz's *Damnation of Faust*, Mendelssohn's *Elijah*, and Mahler's Eighth Symphony, as well as stagings at Tanglewood of Puccini's *Tosca* and scenes from Mussorgsky's *Boris Godunov*, all under the direction of Seiji Ozawa. With Seiji Ozawa and the Boston Symphony, the Boston Boy Choir may be heard on recordings of *The Damnation of Faust* for Deutsche Grammophon and Mahler's Eighth Symphony for Philips. Members of the chorus recently took part in a recording of Kurt Weill's *Recordare* with John Oliver and the Tanglewood Festival Chorus for Nonesuch records. Most recently, the chorus participated with Seiji Ozawa and the Boston Symphony Orchestra in performances of Arthur Honegger's *Jeanne d'Arc au bûcher* in December 1984 and in Bach's *St. Matthew Passion* here at Tanglewood this past weekend.

The Boston Boy Choir is in residence at St. Paul's Church in Cambridge, Massachusetts, where Theodore Marier was named first music director of the Boston Archdiocesan Choir School in 1963. Mr. Marier, recognized as both an outstanding conductor and a distinguished church musician, was organist and choir director of St. Paul's before founding the choir school.

Tanglewood Festival Chorus
John Oliver, conductor

Sopranos

Margaret Aquino
Stawn Barber
Ingrid Bartinique
Michele M. Bergonzi
Cathy E. Carberry
Susan Cavalieri
Nancy H. Chittim
Bonita Ciambotti
Joanne L. Colella
Margo Connor
Mary A.V. Crimmins
Helen Eberle Daly
Lou Ann David
Suzanne T. Dobson
Jeanne Duffy
Amy G. Harris
Cecile A. Hastie
Lisa Heisterkamp
Alice Honner-White
Christine M. Jaronski
Frances V. Kadinoff
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Born and trained in America, Michael Tilson Thomas has an international career as a conductor and pianist. He regularly conducts major orchestras in the United States, among them the Chicago, Boston, Pittsburgh, and San Francisco symphonies; in Europe he conducts the Philharmonia and the English Chamber Orchestra in London, the Vienna Symphony, the Berlin Philharmonic, and Amsterdam's Concertgebouw, as well as the Israel Philharmonic. From 1981 to 1985 he served as a principal guest conductor of the Los Angeles Philharmonic.

Born in Los Angeles, Mr. Tilson Thomas represents the third generation of his family to have followed theatrical and artistic careers. His grandparents, Boris and Bessie Thomashevsky, were founders of the Yiddish theater in America and were its principal stars. His father, Ted Thomas, was a member of the Mercury Theatre Company before moving to Los Angeles where he worked in films and television. His mother, Roberta Thomas, was the head of research for Columbia Pictures.
Mr. Tilson Thomas started playing the piano at the age of five. A *summa cum laude* graduate of the University of Southern California, he studied conducting and composition with Ingolf Dahl and piano with John Crown. During his sophomore year he was appointed conductor of the Young Musicians Foundation Orchestra of Los Angeles, a post he was to hold for four years. During this period he was also assistant conductor and musical assistant at Bayreuth. In 1969, a year after winning the Koussevitzky Prize at Tanglewood, he was appointed assistant conductor of the Boston Symphony Orchestra. Less than a month later, he won national renown when he suddenly replaced the orchestra's ailing music director, William Steinberg, in the middle of a concert at Lincoln Center. He directed the Boston Symphony Orchestra in thirty-seven more concerts that season and was appointed its associate conductor, remaining with the Boston Symphony until 1974, and concurrently holding the title of music director of the Buffalo Philharmonic from 1971 to 1979. For six seasons, from 1971 to 1977, he directed the nationally televised Young People's Concerts of the New York Philharmonic.

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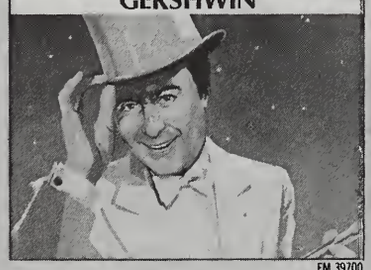
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- Allegro vivace
- Andante di molto
- Menuett; Trio (K.409 [383f])
- Allegro vivace

STRAVINSKY — Violin Concerto in D
- Toccata
- Aria I
- Aria II
- Capriccio

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BEETHOVEN — Symphony No. 8 in F, Opus 93
- Allegro vivace e con brio
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Wolfgang Amadè Mozart
Symphony No. 34 in C, K.338

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. Mozart completed the C major symphony, K.338, in Salzburg on 29 August 1780. The date of the first performance is unknown. The symphony was first heard in the United States in a concert given in New York's Central Park by the Theodore Thomas Orchestra on 26 August 1875 in the series entitled "Thomas Summer Night Concerts." Thomas and the orchestra also gave the Boston premiere in the old Boston Music Hall on 17 November 1875. The score calls for oboes, bassoons, horns, and trumpets in pairs, timpani, and strings.

This is the last symphony that Mozart wrote in his home town of Salzburg, where he was finding his employment by the antipathetic and brutish Archbishop Colloredo to be more than he could take. Indeed, before long he would leave Salzburg permanently for life in Vienna and for the opportunity to make his mark on a larger stage than Salzburg had to offer. By the beginning of 1781 he had completed and produced in Munich the first of his great operatic scores (*Idomeneo,* which is finally beginning to take its rightful place in the pantheon of Mozart operas), and he actively looked away from Salzburg for new positions and opportunities to compose.

We do not know when this symphony was first performed; presumably it was intended for the archiepiscopal court in Salzburg. Certainly it is festive in its overall character, especially with the trumpets-and-drums C major fanfares of the outer movements. At the same time, though, there is a new expressiveness to Mozart's music here, the discovery of C minor even in the midst of the most assertive C major fanfares. Scarcely has the opening movement begun than an A-natural turns unexpectedly into an A-flat, and our major key has become minor. This same expressive turn lies at the core of Schubert's music four decades later; Mozart shows already the essence of its possibilities and in so doing greatly widens the expressive range of the symphony. The phrases seem to grow in larger steps, and their consequences are cast still farther afield. The secondary theme in the dominant key of G takes on a gentle poignancy with its passing chromatic notes. The development is an extended harmonic discussion of the implications of the minor key, thus making the recapitulation sound especially brilliant in its C major return—and perhaps with an ironic twist.

With divided violas, and bassoons as the only woodwinds employed, the slow movement is unusually dark in color. The texture is almost that of chamber music—and, in fact, Mozart himself made the genre of the string quintet (with two viola parts) uniquely his own only a few years later. Here, too, he borrows from the minor key to enlarge the range of expression—briefly, but with double effectiveness for its effect of understating the mood.

Mozart originally composed a minuet for this symphony, but later tore the music right out of the score (leaving only the first measures, which were on the back of the page that contained the end of the slow movement). It was common enough to omit the minuet in symphonies designed to suit French taste, but for



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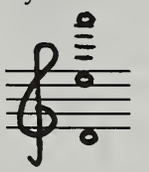
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culture, a delicate understanding, and—in the exercise of his profession—an abnegation that is very rare."

In the meantime Paul Hindemith encouraged Stravinsky to undertake the work despite his lack of familiarity with the violin; this could be a positive advantage, Hindemith insisted, since it would prevent the solo part from turning into a rehash of other violin concertos, employing the same old runs and turns of phrase.

So Stravinsky and Dushkin began to work together. The first movement was largely composed between 11 March and 27 March 1931; the second movement was written between 7 April and 20 May, the third between 24 May and 6 June, and the finale between 12 June and 4 September. Early in the collaboration, Dushkin recalled, at lunch in a Paris restaurant, Stravinsky

> took out a piece of paper and wrote down this chord 
>
> and asked me if it could be played. I had never seen a chord with such an enormous stretch, from the E to the top A, and I said, "No." Stravinsky said sadly, *"Quel dommage"* ("What a pity"). After I got home, I tried it, and to my astonishment, I found that in that register the stretch of the eleventh was relatively easy to play, and the sound fascinated me. I telephoned Stravinsky at once to tell him it could be done. When the concerto was finished, more than six months later, I understood his disappointment when I first said, "No." This chord, in different dress, begins each of the four movements. Stravinsky himself calls it his "passport" to that concerto.

As the work progressed, Stravinsky would show Dushkin the materials, little by little, as they were composed; the violinist tried them out and made suggestions as to how they might be made easier or more effective for the solo instrument. Dushkin suggested ways to make the material "violinistic," suggestions that Stravinsky rejected at least as often as he accepted them.

> Whenever he accepted one of my suggestions, even a simple change such as extending the range of the violin by stretching the phrase to the octave

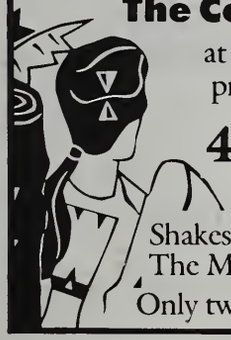
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below and the octave above, Stravinsky would insist upon altering the very foundations accordingly. He behaved like an architect who if asked to change a room on the third floor had to go down to the foundation to keep the proportions of the whole structure.

The one thing Stravinsky sought to avoid throughout was the kind of flashy virtuosity of which many romantic concertos—and especially those by violinists—were made:

> Once [recalls Dushkin] when I was particularly pleased with the way I had arranged a brilliant violinistic passage and tried to insist on his keeping it, he said: "You remind me of a salesman at the Galeries Lafayette. You say, 'Isn't this brilliant, isn't this exquisite, look at the beautiful colors, everybody's wearing it.' I say, 'Yes, it is brilliant, it is beautiful, everyone is wearing it—I don't want it.'"

Despite Dushkin's assistance, the resulting concerto is unmistakably Stravinsky's own. In the opening Toccata, the parts for woodwind and brass predominate so thoroughly and to such bright effect that one is tempted to think that Stravinsky completely omitted the upper strings (as he had done in the *Symphony of Psalms* a year earlier) to allow the soloist to stand out. Actually the orchestra is quite large (and includes the full body of strings), but Stravinsky scores the solo violin in a wide variety of chamber-music groupings. The result is thus less like a grand romantic concerto, in which the soloist is David pitted against an orchestral Goliath, and rather more like one of the Brandenburgs, with the soloist enjoying the role of *primus inter pares*.

As is often the case when Stravinsky uses elements of an older style in this period, he takes gestures that sound stable and solid—the turn figure in the trumpets right after the opening chords, the repeated eighth-notes—and uses them in different ways, so that the expectations they raise are sometimes confirmed and sometimes denied. What is an upbeat? a downbeat? What meter are we in, anyway? The witty play of older stylistic clichés in a new and unexpected arrangement is one possible meaning of "neo-classic" in Stravinsky's work.

The two middle movements are both labeled "Aria," a name sometimes given by Bach to predominantly lyrical slow movements. Aria I is the minor-key lament of the concerto, but a gentle one; Aria II is the real lyric showpiece. The melodic lines have the kind of sinuous curve found in an embellished slow movement by Bach. Stravinsky himself commented that the one older concerto that might reveal an influence on his work was the Bach concerto for two violins. His predilection for instrumental pairs hinted at that in the earlier movements, especially the Toccata, but the last movement is most charmingly explicit: after the solo violin has run through duets with a bassoon, a flute, even a solo horn, the orchestra's concertmaster suddenly takes off on a solo of his own—or rather a duet with the principal soloist—thus creating the two-violin texture of the Bach concerto.

— S.L.

Ludwig van Beethoven
Symphony No. 8 in F, Opus 93

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. He composed the Eighth Symphony in 1811 and 1812, completing it in October 1812. The first performance took place in Vienna on 27 February 1814. The American premiere took place in the Apollo Rooms in New York on 16 November 1844, George Loder conducting the Philharmonic Society. The symphony calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

In the summer of 1812, Beethoven was seeking relief from chronic digestive problems: at doctor's orders, he traveled from Teplitz to Karlsbad, then, after a brief stay at Franzensbad, back to Teplitz, where he had a passing affair with Amalie Sebald. From there he journeyed to Linz, where he lodged with his brother Johann and where one of his principal concerns was to break up Johann's relationship with Therese Obermeyer, the sister-in-law of a doctor renting space in Johann's house. Therese had been employed by Johann as a housekeeper but the relationship became much more personal. She already had an illegitimate daughter and supposedly had had a number of lovers. But Johann's reaction to his brother's meddling was, of course, to marry the woman, and when things became difficult for the couple in later years, he did not hesitate to blame brother Ludwig for the unhappy circumstances.

But Beethoven was occupied with composing, too, and it was at Linz, while staying at Johann's house, that he completed his Eighth Symphony; the auto-

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graph bears the inscription "Linz, October 1812." Just as Beethoven's Fifth and Sixth symphonies are paired with respect to genesis and early performance history—they were premiered at a single concert, on 22 December 1808—likewise were the composer's Seventh and Eighth symphonies linked together. The Seventh was completed just four months before the Eighth and was first played on 8 December 1813. The Eighth was introduced on 27 February 1814 at a Sunday concert in Vienna which also included the Seventh Symphony, Beethoven's *"Battle"* Symphony *("Wellington's Victory")*, and a vocal trio reworked by Beethoven from a piece he had actually composed ten years earlier (even though he had promised a new trio as well as a new symphony for the occasion). Needless to say, the new Eighth Symphony was somewhat overshadowed by the larger Seventh, which opened the concert, but the real hit of the event was *Wellington's Victory*, whose "battle" section was encored. Regarding the Eighth's relatively cool reception, the reviewer for Vienna's *Allgemeine Musik-Zeitung* observed that "the cause of this was not in its weaker or lesser artistic workmanship . . . but partly in the mistake of allowing the symphony to follow the one in A major [the Seventh], and partly in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby natural apathy was the result." As reported by his biographer Thayer, Beethoven's rather peeved explanation for the Eighth's lack of immediate success was "because it is so much better than the other [the Seventh]," but it would seem that the Eighth has still not attained the recognition it deserves: it is probably the least performed of all the composer's symphonies except, perhaps, for the Second.

Toward the end of the nineteenth century, George Grove articulated the reason for this situation, citing, in the main, "the overflowing fun and realism of the music Not only is every movement pervaded by humour, but each has some special stroke of boisterous merriment, which to those whose minds were full of the more dignified movements of the *Eroica*, the C minor, or the Number Seven, may have made it difficult to believe that the composer was in earnest and that his composition was to be taken seriously." Likewise, Philip Hale points to the Eighth as the product of a composer "in reckless mood, delighting in abrupt

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contrasts . . . characterized by mad jollity, and a playfulness that at times approaches buffoonery." Beethoven's own word for this was *"aufgeknöpft,"* "unbuttoned," and this is the term commentators have picked up on to characterize this symphonic product of his cheerful nature.

The first movement, Allegro vivace e con brio, contrasts a bright but forceful idea with a waltzlike second theme of comic bent. There is constant alternation of bright and dark, and a preponderance of the *sforzato* accents and rhythmic drive so typical of Beethoven: the end of the development virtually barrels into the recapitulation. The second movement, marked Allegretto scherzando, suggests in its sixteenth-note staccato accompaniment the ticking of a metronome, and the main tune may have been based upon, or given rise to, a canon Beethoven contrived in honor of Johann Nepomuk Maalzel, Vienna's "Court Mechanician" and inventor of the "musical chronometer." The playful character of this brief movement resides in its overlaying of trills, accents, and sudden fortissimo tremolos.

The third movement is marked Tempo di Menuetto but actually parodies the courtly minuet of Mozart and Haydn. The original trumpet-and-drums reinforcement of the downbeat—and note that the opening two notes of the movement comprise an *upbeat*—is displaced during the course of the minuet, and the *dolce* horn melody of the Trio is offset by a scampering cello accompaniment which suggests a quite different sort of character. The Allegro vivace finale moves like the wind: the triplets which form the upbeat to the main idea and which pervade the accompaniment are barely distinguishable to the ear. As in the first movement, there are fits and starts, juxtapositions of pianissimo and fortissimo, and bouncing octaves in the bassoon and timpani contribute to the fun. So much energy is accumulated along the way that, to wind things up, Beethoven writes a coda as long as the entire main part of the movement, and, at the end, we can almost imagine him grabbing us by the shoulders, shaking us hard, and laughing.

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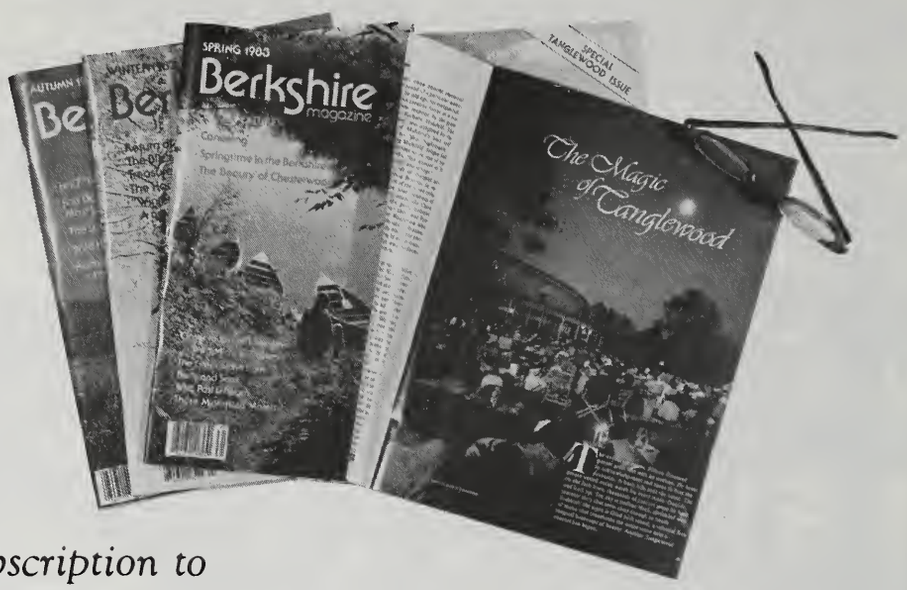
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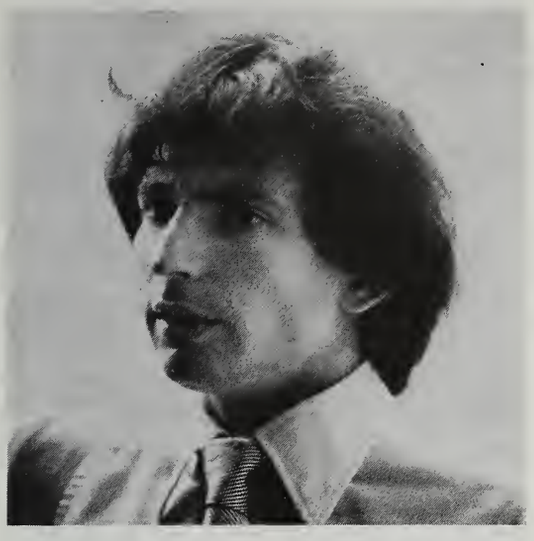
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Michael Tilson Thomas



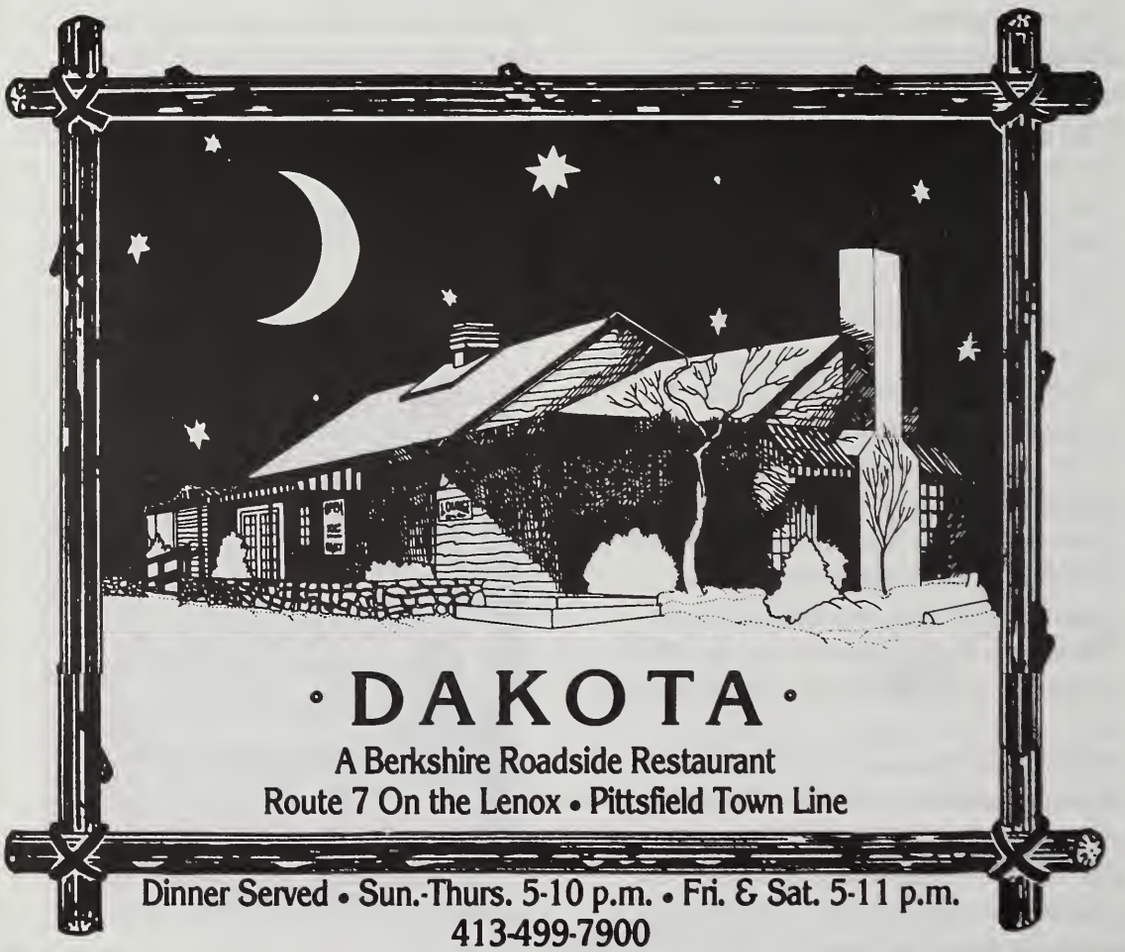
Born and trained in America, Michael Tilson Thomas has an international career as a conductor and pianist. He regularly conducts major orchestras in the United States, among them the Chicago, Boston, Pittsburgh, and San Francisco symphonies; in Europe he conducts the Philharmonia and the English Chamber Orchestra in London, the Vienna Symphony, the Berlin Philharmonic, and Amsterdam's Concertgebouw, as well as the Israel Philharmonic. From 1981 to 1985 he served as a principal guest conductor of the Los Angeles Philharmonic.

Born in Los Angeles, Mr. Tilson Thomas represents the third generation of his family to have followed theatrical and artistic careers. His grandparents, Boris and Bessie Thomashevsky, were founders of the Yiddish theater in America and were its principal stars. His father, Ted Thomas, was a member of the Mercury Theatre Company before moving to Los Angeles where he worked in films and television. His mother, Roberta Thomas, was the head of research for Columbia Pictures. Mr. Tilson Thomas started playing the piano at the age of five. A *summa cum laude* graduate of the University of Southern California, he studied conducting and composition with Ingolf Dahl and piano with John Crown. During his sophomore year he was appointed conductor of the Young Musicians Foundation Orchestra of Los Angeles, a post he was to hold for four years. During this period he was also assistant conductor and musical assistant at Bayreuth. In 1969, a year after winning the Koussevitzky Prize at Tanglewood, he was appointed assistant conductor of the Boston Symphony Orchestra. Less than a month later, he won national renown when he suddenly replaced the orchestra's ailing music director, William Steinberg, in the middle of a concert at Lincoln Center. He directed the Boston Symphony Orchestra in thirty-seven more concerts that season and was appointed its associate conductor, remaining with the Boston Symphony until 1974, and concurrently holding the title of music director of the Buffalo Philharmonic from 1971 to 1979. For six seasons, from 1971 to 1977, he directed



the nationally televised Young People's Concerts of the New York Philharmonic.

Now an exclusive CBS recording artist, Mr. Tilson Thomas has earned numerous Grammy nominations and international awards for his recordings on that label and others. His current releases on CBS include critical editions of Charles Ives's Symphony No. 3 and Orchestral Set No. 2 with the Concertgebouw Orchestra, and an all-Gershwin disc featuring the two Rhapsodies for piano and orchestra with the Los Angeles Philarmonic and himself as soloist. Mr. Tilson Thomas is also recognized as a dynamic teacher. He is artistic director of the Los Angeles Philharmonic Institute, and in 1983-84 he delivered his second series of music lecture/demonstrations at Carnegie Hall. In opera, Mr. Tilson Thomas conducted the American premiere of the complete *Lulu* by Alban Berg at Santa Fe Opera in 1979. The following summer, he conducted a new production of Wagner's *Der fliegende Holländer* at the Orange Festival in France and Janăćek's *The Cunning Little Vixen*. In May 1984 he made his Houston Grand Opera debut leading a new production of Beethoven's *Fidelio* starring Hildegard Behrens. Last month at the Hollywood Bowl he led a concert performance of Puccini's *La bohème* with Roberta Alexander, Richard Leech, and the Los Angeles Philharmonic Institute Orchestra. Mr. Tilson Thomas made his most recent guest conducting appearances with the Boston Symphony Orchestra at Tanglewood last summer.



Cho-Liang Lin



Since his arrival in the United States when he was fifteen, violinist Cho-Liang Lin has received increasing international acclaim. He has made solo appearances with many of the world's major orchestras, including the Bavarian Radio Symphony, Chicago Symphony, Cleveland Orchestra, Detroit Symphony, Israel Philharmonic, London Symphony, Los Angeles Philharmonic, New York Philharmonic, Philadelphia Orchestra, Royal Philharmonic, Rotterdam Philharmonic, San Francisco Symphony, and Toronto Symphony, among others. Summer engagements have included the Aspen, Hollywood Bowl, Marlboro, Mostly Mozart, Ravinia, and Spoleto festivals. In 1979, Mr. Lin was invited by Mstislav Rostropovich to perform with the National Symphony Orchestra on the United Nations Day Concert at the Kennedy Center. Soon after, he joined Isaac Stern in a chamber music concert celebrating Mr. Stern's sixtieth birthday at Carnegie Hall, and he subsequently appeared in a Carnegie Hall Festival series in Carnegie Hall and at the Kennedy Center. Mr. Lin has toured China twice in the past three years, giving recitals and master classes and appearing as soloist with orchestras in Peking, Shanghai, Canton, Sian, and Chengdu. More recently, he has toured Japan, Hong Kong, Singapore, and New Zealand.

Highlights of Mr. Lin's 1983-84 season included a Carnegie Hall recital and reengagements with the orchestras of Baltimore, Minnesota, New York, and Pittsburgh. In Europe he gave recitals in many of the major cities, in addition to appearances with the Amsterdam Philharmonic, the London Philharmonic, and the Philharmonia. Last summer he toured Taiwan and Hong Kong with the New York Philharmonic under the direction of Zubin Mehta. In addition to his debut appearances with the Boston Symphony Orchestral this past March, Mr. Lin has appeared this season with the English Chamber Orchestra at Barbican Hall, the Philharmonia, the Los Angeles Philharmonic, the Montreal Symphony, and the Detroit Symphony, under such conductors as Michael Tilson Thomas, Andrew Davis, Simon Rattle, Charles Dutoit, and Gunther Herbig. Additional engagements included a tour of Australia with the Minnesota Orchestra under Neville



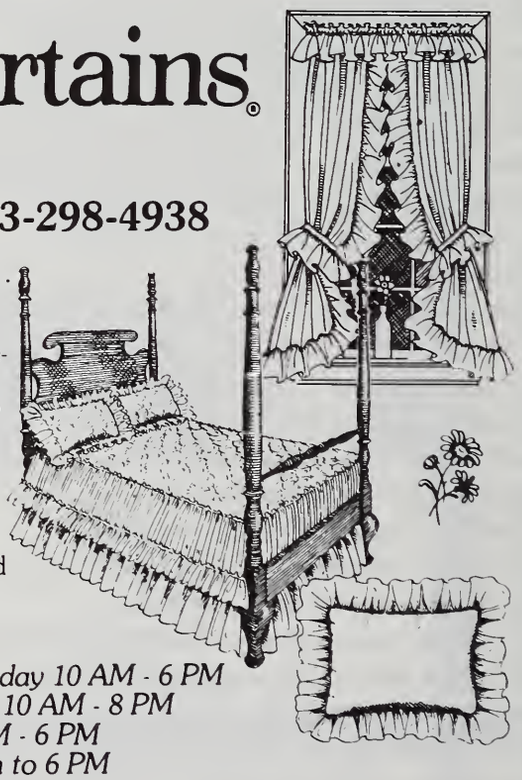


Marriner's direction and a tour with David Zinman and the Rochester Philharmonic. Under his exclusive recording contract with CBS Masterworks, Mr. Lin's debut album included Haydn's First Violin Concerto and the Vieuxtemps Concerto No. 5. His latest album, with Michael Tilson Thomas and the Philharmonia, includes the Mendelssohn concerto and the Saint-Saëns Violin Concerto No. 3. Born in Taiwan in 1960, Mr. Lin began violin studies when he was five and continued at the Sydney Conservatorium in Australia with Robert Pikler. He made his first public appearance when he was seven, and three years later he won the Taiwan National Youth Competition. He entered the Juilliard School as a scholarship student in 1975 to study with Dorothy Delay. Two years later, Mr. Lin won first prize at the Queen Sofia International Competition in Madrid.

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STRAUSS — *Don Juan,* Tone poem after Lenau, Opus 20

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ORFF — *Carmina burana*

Fortuna imperatrix mundi
(Fortune, empress of the world)
I. Primo vere (In springtime)
Uf dem Anger (On the green)
II. In taberna (In the tavern)
III. Cour d'amours (The court of love)
Blanziflor et Helena (Blanziflor and Helena)
Fortuna imperatrix mundi

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NOTES

Richard Strauss
Don Juan, Tone poem after Lenau, Opus 20

Richard Strauss was born in Munich, Germany, on 11 June 1864 and died in Garmisch-Partenkirchen, Bavaria, on 8 September 1949. He began work on Don Juan *in 1888 and completed it the following year, dedicating it to "my dear friend Ludwig Thuille" and conducting the first performance with the Court Orchestra in the Grand Ducal Theater of Weimar on 11 November 1889. The Boston Symphony Orchestra gave the first American performance on 30 October 1891 under the direction of Arthur Nikisch.* Don Juan *is scored for three flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bells, cymbals, triangle, harp, and strings.*

The Grand Ducal Court Orchestra at Weimar acquired in the autumn of 1889 an "assistant Kapellmeister" whose proven abilities belied his years. Richard Strauss was then only twenty-five, but he had taken full charge of the Meiningen Orchestra for a season (1885-86), and then had taken subordinate control at the Munich Opera. As a composer he had long made his mark, and from orthodox beginnings had in the last three years shown a disturbing tendency to break loose from decorous symphonic ways with a "Symphony"—*Aus Italien,* and a "Tone Poem"—*Macbeth.* He had ready for his Weimar audience at the second concert of the season a new tone poem, *Don Juan,* which in the year 1889 was a radical declaration indeed. If many in the auditorium were dazed at this headlong music, there was no resisting its brilliant mastery of a new style and its elaborate instrumentation. There were five recalls and demands for a repetition. Hans von Bülow, beholding his protégé flaunting the colors of the anti-Brahms camp, was too honest to withhold his enthusiasm. He wrote to his wife: "Strauss is enormously popular here. His *Don Juan,* two days ago, had a most unheard-of success." And producing it at Berlin a year later, he wrote to its creator, "Your most grandiose *Don Juan* has taken me captive." Only the aging Dr. Hanslick* remained unshaken by the new challenger of his sworn standards. He found in it "a tumult of dazzling color daubs," whose composer "had a great talent for false music, for the musically ugly."

The *Don Juan* of Lenau, whom Strauss evidently chose in preference to the ruthless sensualist of Byron or da Ponte, was a more engaging figure of romance, the philosopher in quest of ideal womanhood, who in final disillusion drops his sword in a duel and throws his life away. Lenau said (according to his biographer, L.A. Frankl): "Goethe's great peom has not hurt me in the matter of *Faust* and Byron's *Don Juan* will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."

*Eduard Hanslick (1825-1904), music critic and champion of Brahms—Ed.



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Strauss, sending the score to Bülow for performance, stipulated, after detailed directions as to its interpretation, that no thematic analysis should be given out. Then, as later, the composer fell prey to the skilful but irrepressible zeal of his analysts. Wilhelm Mauke divided the score into small bits and labeled each. He even went so far as to forget Lenau, and to bring in Mozartian characters—Donna Anna and Zerlina, finding a place for the statue and the fatal supper—a cataclysm quite alien to Lenau's story. In this light, Ernest Newman is hardly justified in reproaching Strauss for "the tendency to overburden the music with extraneous and inassimilable literary concepts," such as identifying a certain four-bar phrase with "Don Juan's satiety"—a thing the composer obviously did not do.

Without such distracting details, it is possible to discern these main outlines of the music—at first a portrait of the impulsive and fiery hero of Lenau—a romantic idealist, but certainly no ascetic. The middle section is patently a love episode. A theme for the deeper strings becomes the shimmering and glamorous accompaniment to another amorous melody for oboe solo. (Mauke, who has earlier in the score found a place for Mozart's Zerlina, tells us that the object of the first episode in this section is the Countess, while the melody for the oboe is Anna.) The closing section is in the mood of the first, but it is no mere recapitulation; the resourceful Strauss injects important new matter, and works the old in a new guise, riotous and frenetic. A second principal Don Juan theme is introduced, a full-rigged Straussian horn motive; the oboe theme and others are alluded to in the development, which plainly depicts the Don Juan of Lenau, to whom the fruits of conquest turn bitter as they are grasped. The climax is one of catastrophe.

—from notes by
John N. Burk

John N. Burk, whose writings on music include biographies of Clara Schumann and Beethoven, was the Boston Symphony Orchestra's program annotator from 1934 until 1966.



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Carmina burana—Cantiones profane cantoribus et choris cantandae comitantibus instrumentis atque imaginibus magicis

Carl Orff was born on 10 July 1895 in Munich, Germany, where he died on 29 March 1982. He composed Carmina burana *in 1935-36. The work was first presented in a staged production at the Frankfurt Opera on 8 June 1937, Bertil Wetzelsberger conducting, with staging by Otto Wälterlin and sets and costumes by Ludwig Sievert. The first performance in America was given in San Francisco at the War Memorial Opera House on 10 January 1954 at a concert of the University of San Francisco Schola Cantorum, Giovanni Camajani conducting and with Maria Segale, Gordon Zimmerman, and Ronald Dutro as soloists. The score calls for soprano, tenor, and baritone solos, with brief solo assignments also for two tenors, baritone, and two basses; a large mixed chorus, a small mixed chorus, a boys' chorus, and an orchestra constituted as follows: three flutes (two doubling piccolos), three oboes (one doubling English horn), three clarinets (one doubling E-flat clarinet and one doubling bass clarinet), two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, three glockenspiels, xylophone, castanets, ratchet, small bells, triangle, antique cymbals, crash cymbals, suspended cymbal, tam-tam, tubular bells, tambourine, snare drum, bass drum, celesta, two pianos, and strings.*

Let us begin with the title. "*Carmina burana*"—the accent in *Carmina* falls on the first syllable—means "songs from Beuern," which is itself a variant of Bayern, the German name for Bavaria. And the rest: "Secular songs to be sung by singers and choruses to the accompaniment of instruments and also of magic pictures."

Beuern is Benediktbeuern, a village in the foothills of the Bavarian Alps about thirty miles south of Munich. It takes its full name from a Benedictine monastery founded there in 733. When, as part of the arrangements in a newly forged alliance of Elector Maximilian IV Joseph with Napoleon, the Bavarian monasteries were secularized in 1803, the contents of their libraries went to the Court Library in Munich. In 1847, Johann Andreas Schmeller, the Court Librarian, published a modern edition of the most remarkable of these acquisitions, an ample and richly illuminated parchment manuscript of poems, most of them in Latin, but with a fair number in Middle High German with some infusion of French and Greek. Schmeller invented the title *Carmina burana* for his edition. British and American readers first encountered *Carmina burana* in 1884 when the English historian, poet, essayist, and biographer, John Addington Symonds, published a little volume called *Wine, Women, and Song*, which included his fragrant translations of forty-six poems from the collection. Orff's vibrant cantata drew the attention of thousands more to these treasures, and in the 1950s, when Walter Lipphardt, a German scholar, deciphered and transcribed the original melodies and groups like the Early Music Quartet began to perform them, the circle was complete.

Orff encountered *Carmina burana* in Schmeller's edition, which by the way is still in print, and enlisted the help of the poet Michel Hofmann in organizing twenty-four of the poems into a libretto. (He did not, of course, know the original melodies; in fact he did not even know they existed.) After the riotously successful premiere in June 1937, he told the house of Schott, his only publisher since 1927, "Everything I have written to date, and which you have, unfortunately, printed, can be destroyed. With *Carmina burana* my collected works begin."

He was just about to turn forty-two when he wrote that letter: it had been a long, long upbeat. His family background was military; he himself was from childhood passionately interested in music, words, and theater. He got a story published in a children's magazine when he was ten, at which point he was already composing music to go with the puppet plays he had written for a theater he had built himself. He had lessons on the piano, organ, and cello, but his parents said no to the instrument he most wanted to play, the timpani. He had some guidance in composition from Anton Beer-Walbrunn and Hermann Zilcher, and in his middle twenties he studied for a while with Heinrich Kaminski, a most interesting composer, but essentially he was self-taught. He composed prolifically, works, one infers, of large ambition and originality of coloring; he worked in theaters in Munich, Mannheim, and Darmstadt as conductor and coach; he devoted much time to the study of Renaissance and early Baroque music and also to African music; he followed eagerly the development of modern dance, particularly the work of Mary Wigman; with Dorothee Günther he founded a school for music, gymnastics, and dance, making imaginative and productive contributions to music education that were eventually codified in the *Orff-Schulwerk* published bit by bit since 1930 in collaboration with several of his students; he made versions for the modern theater of several works by Monteverdi and staged such works as the *St. Luke Passion* that was falsely ascribed to J.S. Bach and the *Resurrection* Oratorio of Heinrich Schütz. His allegiance was to Expressionism: he absorbed every note of Schoenberg's Five Pieces for Orchestra and transcribed



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the Chamber Symphony for piano duet, and the center of his literary universe was Franz Werfel. And there exists a photograph from the year 1920 that presents him to us as

A most intense young man,
A soulful-eyed young man,
An ultra-poetical, super-aesthetical,
Out-of-the-way young man!

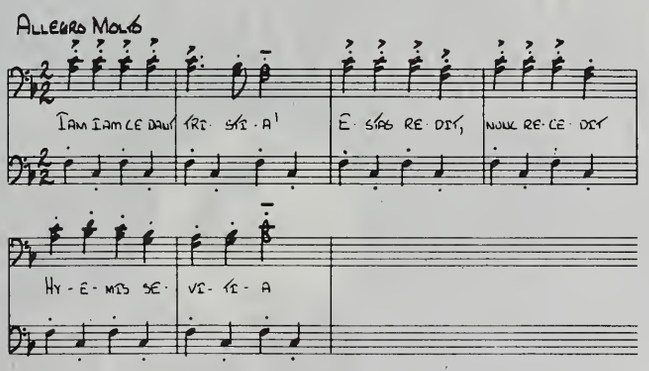
"[Orff] imposed on me the strict condition that my book should be concerned exclusively with his music; all those biographical details in which psychologists or a sensation-hungry public might be interested, were to be excluded. . . . 'A life story cannot be written,' he says, 'until the life is completed. Anything else is deceit and self-deception.'" Thus Andreas Liess in the "Prelude" to his monograph on the composer. Orff was consistent in his quest for privacy; we have, therefore, no precise knowledge of just what happened in 1935 on the road to Damascus when Orff came across *Carmina burana* and saw what manner of music he had to invent for these poems. The Pauline metaphor is strong, but hardly too strong for Orff's extreme revulsion from his previous compositional concerns to the audacious simplicities of *Carmina burana*. And it was a conversion for life. The "collected works" that begin with *Carmina burana*, almost all for voices and the largest part of them written for the stage, are anything other than unvaried in substance, intent, and effect, but they all stand upon the common principle that directness of speech and of access are paramount.*

*Chief among Orff's works since 1936 are *Catulli carmina* and *Trionfo di Afrodite*, which, together with *Carmina burana*, make up a full-length theater piece under the title of *Trionfi*; settings of Sophocles' *Antigonae* and *Oedipus Tyrannus* in the translations of Hölderlin and of Aeschylus' *Prometheus*; operas on German folk sources, among them *Der Mond*, *Die Kluge*, *Die Bernauerin*, and *Astutuli*; a setting of *A Midsummer Night's Dream* in the Schlegel translation that is a fusion of spoken and musical theater; and three sacred mystery plays, . *Comoedia de Christi resurrectione* (for Easter), *Ludus de nato infante mirificus* (for Christmas), and *De temporum fine comoedia*.



One might say that *Carmina burana* represents, in Orff's life, integration as well as revolution. The ideal of a drastically direct physicality in music was already central in his educational endeavors, and he had explored the possibilities of medieval theater in his adaptation of the *St. Luke Passion*. He discovered in himself a remarkable gift for writing tunes that sound as though they had always been there. He leaned heavily on Stravinsky (*Les Noces* and *Oedipus Rex* are the principal source works), though removing the wit and the delight in the unpredictable that make Stravinsky Stravinsky. Since boyhood, when he had written music for his puppet theater for a combination of piano, violin, zither, glockenspiel, and the kitchen stove, he had always enjoyed the coloristic aspects of composition and he scored *Carmina burana* with a sure hand.* Here too—and often in later years—he looks to Stravinsky, especially to the pianos and percussion of *Les Noces*; however, Stravinsky's brilliant and imaginative economy is translated into a lavish generosity with sonorities and confidently brought-off effects, rather as though Orff had devised a "*Les Noces* Coloring Book."

He had found a winning combination. *Carmina burana* was an instant popular success, and, though its international circulation had to wait until after World War II, it has kept its hold on audiences. And undeniably, the constellation of esthetic and historical considerations that, so to speak, "place" *Carmina burana*—its popularity and the courting of that popularity in part by the avoidance of complexities in harmony and rhythm (not to mention the absence of polyphony), also that this is the music of a man who found Germany in 1936 (and thereafter) a comfortable place to work—has made it a controversial piece.† But however suspect one might find the composer's ends and means, it is impossible to deny his skill in pacing and design, the catchiness of his tunes (so consonant with the blunt end-rhymes in the poems), the splendid way in which everything "sounds," and, not least, that it took some sort of perverse courage to sit down in 1935 or 1936 and write



Had Orff ever felt called upon to defend his one-dimensional masterpiece, he might have repeated his answer to a question about his preference for "old mate-

*The orchestration lists that Liess gives us for the suppressed and destroyed pieces from 1912 on make fascinating reading. Liess tells us that in scoring *Carmina burana* Orff sought and received the advice of his friend and colleague Werner Egk.

†Professional musicians tend to speak ill of *Carmina burana*, and that includes some famous conductors who have had great success with it. Singers are the exception: for the most part they enjoy it (not least its considerable difficulties, though many a baritone has wished that Orff had not written high G's etc. as though there were no tomorrow.



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rial" as subjects of his stage works: "I do not feel it to be old, only valid. The dated elements are lost and the spiritual strength remains."

Orff was immediately captivated by *"O Fortuna,/velut Luna"* ("O Fortune, like the moon"), the first poem in *Carmina burana* and its accompanying Wheel of Fortune miniature.* He saw this bitter meditation as a strong frame, inside which he groups poems in three chapters:

I. *In Springtime* and *On the Green* (pastoral and genre poems)
II. *In the Tavern*
III. *The Court of Love*, concluding with the ecstatic address to *Blanziflor* (*Blanchefleur*) *and Helena*

O Fortuna is a massive structural pillar—a brief exordium, then a crescendo and acceleration built over nearly one hundred measures, all of them glued to the insistent tonic D. **Fortune plango vulnera**, with its chantlike beginning, is a variant on a smaller scale of the opening chorus.

The three spring poems introduce brighter colors, though the first two, **Veris leta facies** and **Omnia sol temperat**, continue with melodies close to chant. With **Ecce gratum** (the source of the tune quoted on page 75), Orff completes the transformation of atmosphere by moving into the major mode.

The sequence on the green begins with a lively dance for the orchestra alone: the harmony sticks to tonic and dominant, as after all it does virtually throughout the cantata, but Orff allows himself delightful metrical dislocations. **Floret silva** alternates the big and small choruses: the sly slurs on *"meus amicus"* are charming, as is the picture of the lover riding off into the distance (in Latin, *"hinc equitavit,"* and in German, *"der ist geritten hinnen"*). Another instrumental dance—Orff makes it *andante poco esitante*—separates the softly curved **Chramer, gip die varwe mir**, the song of the girl out to buy some makeup, from the uninhibited **Swaz hie gat umbe**. **Were diu werlt alle min**, in which erotic ambition extends to nothing less than possession of the Queen of England (the energetic

*It turns out that *O Fortuna* was originally not the first poem at all. At some point in its history the manuscript had been taken apart or had just come apart, and when it was rebound its fascicles were assembled in the wrong order.

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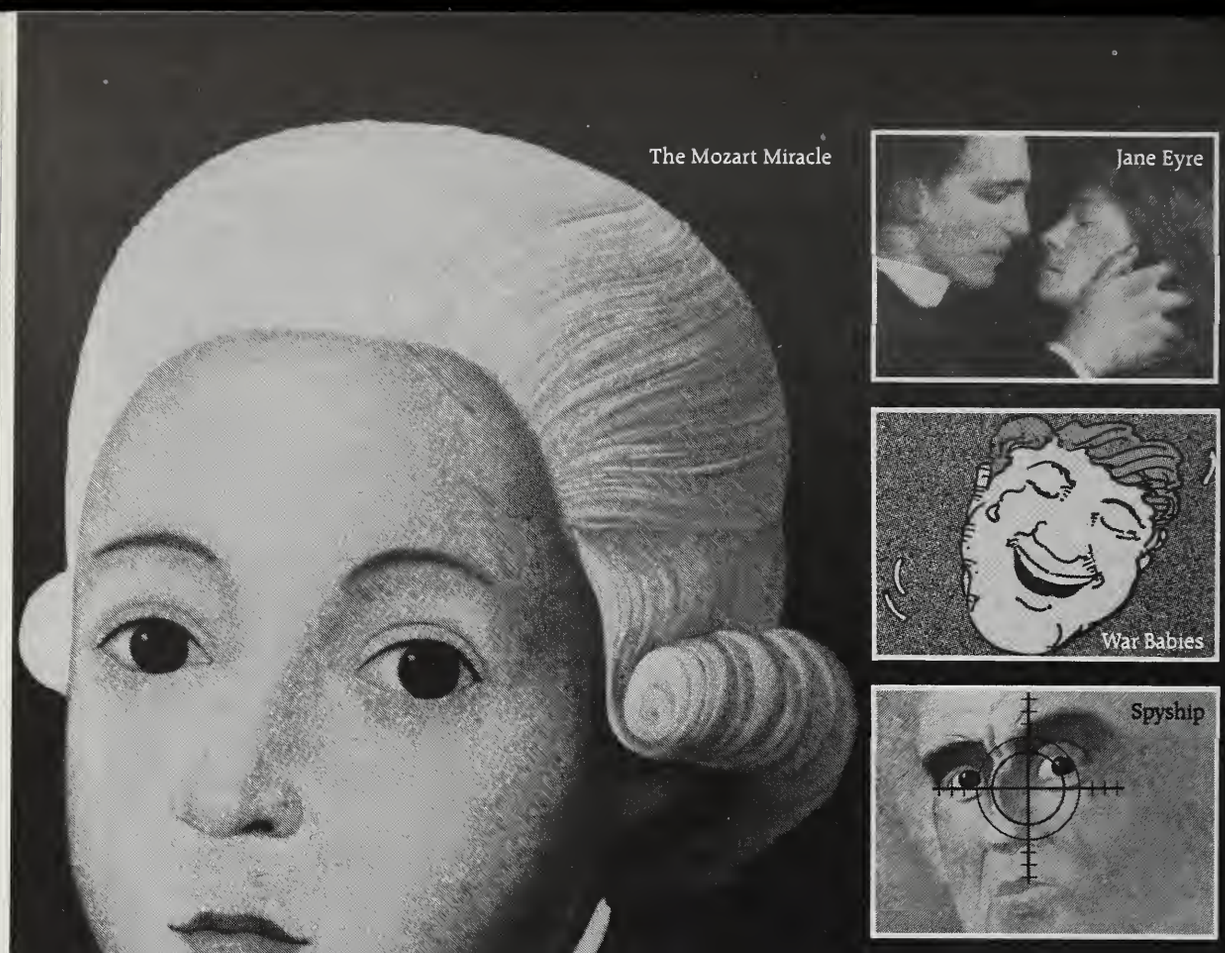


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Eleanor of Provence, wife of Henry III), is enclosed in fanfares and ends with an exultant shout.

Orff regards the tavern as a male preserve and he begins with an unbridled setting for baritone solo of **Estuans interius**. Then comes one of the most famous and original pieces in *Carmina burana*, **Olim lacus colueram** (the Lament of the Roast Swan).* It is the bassoon that initiates the pitiful keening, which is then carried on by a tenor with the sympathetic assistance of piccolo, E-flat clarinet, and muted trumpet; flutes, violas, a muted trombone, and assorted percussion do musical goose (swan?)-flesh. The Abbot of Cockaigne, who has been tanking up on more than just roast swan, lurches forward to speak his fierce little credo, whereupon the whole male chorus plunges into its whirling catalogue of toasts and drinkers.†

After a pause for breath, we enter the **Cour d'amours** and go to the delicate sound of flutes and soprano voices (including those of a boys' chorus). In **Dies, nox et omnia**, the baritone bemoans his lovelorn state with enormous pathos ("tender but always exaggerated" is Orff's direction to him) and in falsetto flourishes that send him clear to high B. In **Stetit puella**, the soprano sets before us the picture of the girl in the red dress with her irresistible erotic radiance. **Si puer cum puellula**, which Symonds aptly titles *A Poem of Privacy*, is set for a chattering, leering sextet of male voices. **Veni, veni, venias** is a love song full of bird noises. For **In trutina**, the song of the girl who finds it after all not so very difficult to choose between *"lascivus amor"* and *"pudicitia,"* the soprano is held to her most seductive low register, projected against a softly pulsating accompaniment. It is the loveliest lyric inspiration in the *Carmina*. The baritone and chorus heat things up still more in the restless and vigorous **Tempus est iocundum**, and then, in a wonderful musical and dramatic stroke, the girl fulfills the promise of **In trutina**: **Dulcissime** soars *"con abbandono,"* and to the very highest reaches of the soprano's voice. The brief but sonorous address to **Blanziflor et Helena** makes a bridge to the reprise of the **Fortuna** chorus (about whose ringing close few of us would guess that the words are an exhortation, *"mecum omnes plangite!"*— "Come, all, and weep with me!").

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. His program note on *Carmina burana* appeared originally in the program book of the San Francisco Symphony copyright ©1981 and appears here by permission of that orchestra.

*The great nineteenth-century hostesses still served swan on occasion. After Tchaikovsky and Petipa, Saint-Saëns and Pavlova, many of us would find it distinctly strange to eat swan. It is not at all easy to come by, except of course for shoot-it-yourself shoppers, cf. R. Wagner, *Parsifal*, Act I.

†Cockaigne is that medieval utopia where, in the words of the *Encyclopaedia Britannica*, "life was a round of luxurious idleness. . . . The rivers were of wine, the houses were built of cake and barley sugar, the streets were paved with pastry and the shops supplied goods for nothing. Roast geese and fowls wandered about inviting folks to eat them, and buttered larks fell from the sky like manna." The thirteenth-century English poem *The Land of Cockaigne* is presented as a satire on monastic life, and it is in that tradition that our reeling baritone introduces himself as an Abbot. The goliards, those wandering students and clerks who were the authors of most of the *Carmina burana*, were fond of satiric imitations of ecclesiastic orders and ceremonies, and the collection includes several "anti-masses" for drinkers, gamblers, etc. Decius was the head of the order of dice-throwers.

Texts

FORTUNA
IMPERATRIX MUNDI

FORTUNE
EMPRESS OF THE WORLD

1. *O Fortuna*
(Chorus)

O Fortuna,
velut Luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem,
potestatem
dissolvit ut glaciem.

Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.

Sors salutis
et virtutis
michi nunc contraria
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

O Fortune!
Like the Moon
Everchanging
Rising first
Then declining;
Hateful life
Treats us badly
Then with kindness
Making sport with our desires,
Causing power
And poverty alike
To melt like ice.

Dread Destiny
And empty fate,
An ever turning wheel,
Who make adversity
And fickle health
Alike turn to nothing,
In the dark
And secretly
You work against me;
How through your trickery
My naked back
Is turned to you unarmed.

Good fortune
And strength
Now are turned from me.
Affection
And defeat
Are always on duty,
Come now
Pluck the strings
Without delay;
And since by fate
The strong are overthrown
Weep ye all with me.

2. *Fortune plango vulnera*
(Chorus)

Fortune plango vulnera
stillantibus ocellis,
quod sua michi munera
subtrahit rebellis.
verum est, quod legitur
fronte capillata,
sed plerumque sequitur
occasio calvata.

I lament the wounds that Fortune deals
With tear-filled eyes
For returning to the attack
She takes her gifts from me.
It is true
As they say,
The well-thatched pate
May soonest lose its hair.

In Fortune solio
sederam elatus,
prosperitatis vario
flore coronatus;
quicquid enim florui
felix et beatus,
nunc a summo corrui
gloria privatus.

Once on Fortune's throne
I sat exalted
Crowned with a wreath
Of Prosperity's flowers.
But from my happy
Flower-decked paradise
I was struck down
And stripped of all my glory.

Fortune rota volvitur:
descendo minoratus;
alter in altum tollitur;
nimis exaltatus
rex sedet in vertice—
caveat ruinam!
nam sub axe legimus
Hecubam reginam.

The wheel of Fortune turns
Dishonoured I fall from grace
And another is raised on high.
Raised to over dizzy heights of power
The King sits in majesty
But let him beware his downfall!
For 'neath the axle of Fortune's wheel
Behold Queen Hecuba.

I

PRIMO VERE

SPRINGTIME

3. *Veris leta facies*
(Small Chorus)

Veris leta facies
mundo propinatur
hiemalis acies
victa iam fugatur,
in vestitu vario
Flora principatur,
nemorum dulcisono
que cantu celebratur.

The joyous face of Spring
Is presented to the World.
Winter's army
Is conquered and put to flight.
In colourful dress
Flora is arrayed
And the woods are sweet
With birdsong in her praise.

Flore fusus gremio
Phobus novo more
risum dat, hoc vario
iam stipatur flore
Zephyrus nectareo
spirans in odore;
certatim pro bravio
curramus in amore.

Reclining in Flora's lap
Phoebus again
Laughs merrily
Covered with many coloured flowers.
Zephyr breathes around
The scented fragrance;
Eagerly striving for the prize
Let us compete in love.

Cytharizat cantico
dulcis Philomena,
flore rident vario
prata iam serena,
salit cetus avium
silve per amena,
chorus promit virginum
iam gaudia millena.

Trilling her song
Sweet Philomel is heard
And smiling with flowers
The peaceful meadows lie,
A flock of wild birds
Rises from the woods;
The chorus of maidens
Brings a thousand joys.

4. *Omnia Sol temperat*
(Baritone)

Omnia Sol temperat
purus et subtilis,
novo mundo reserat
facies Aprilis,
ad amorem properat
animus herilis,
et iocundis imperat
deus puerilis.

All things are tempered by the Sun
So pure and fine.
In a new world are revealed
The beauties of April,
To thoughts of love
The mind of man is turned
And in pleasure's haunts
The youthful God holds sway.

—Please turn the page quietly.—

Rerum tanta novitas
in solemni vere
et veris auctoritas
iubet nos gaudere;
vias prebet solitas,
et in tuo vere
fides est et probitas
tuum retinere.

Nature's great renewal
In solemn Spring
And Spring's example
Bid us rejoice;
They charge us keep to well-worn paths,
And in your Springtime
There is virtue and honesty
In being constant to your lover.

Ama me fideliter!
fidem meam nota:
de corde totaliter
et ex mente tota
sum presentialiter
absens in remota.
quisquis amat taliter,
volvitur in rota.

Love me truly!
Remember my constancy.
With all my heart
And all my mind
I am with you
Even when far away.
Whoever knows such love
Knows the torture of the wheel.

5. *Ecce gratum*
(Chorus)

Ecce gratum
et optatum
Ver reducit gaudia,
purpuratum
floret pratum,
Sol serenat omnia,
iamiam cedant tristia!
Estas redit,
nunc recedit
Hyemis sevitia.

Behold the welcome
Long awaited
Spring which brings back pleasure
And with crimson flowers
Adorns the fields.
The Sun brings peace to all around:
Away with sadness!
Summer returns
And now departs
Cruel winter.

Iam liquescit
et decrescit
grando, nix et cetera,
bruma fugit,
et iam sugit

Melt away
And disappear
Hail, ice and snow.
The mists flee
And Spring is fed

Ver Estatis ubera:
illi mens est misera,
qui nec vivit,
nec lascivit
sub Estatis dextera.

At Summer's breast.
Wretched is the man
Who neither lives
Nor lusts
Under Summer's spell.

Gloriantur
te letantur
in melle dulcedinis
qui conantur,
ut utantur
premio Cupidinis;
simus jussu Cypridis
gloriantes
et letantes
pares esse Paridis.

They taste delight
And honeyed sweetness
Who strive for
And gain
Cupid's reward.
Let us submit
To Venus's rule
And joyful
And proud
Be equal to Paris.

UF DEM ANGER	ON THE GREEN
6. Tanz *7. Floret silva* *(Chorus)*	
Floret silva nobilis floribus et foliis. Ubi est antiquus meus amicus? hinc equitavit, eia, quis me amabit?	The noble forest Is decked with flowers and leaves. Where is my old My long-lost lover? He rode away on his horse. Alas who will love me now?
Floret silva undique. nach mime gesellen ist mir we. Gruonet der walt allenthalben, wa ist min geselle alse lange? der ist geriten hinnen, owi, wer sol mich minnen?	The forest all around is in flower I long for my lover The forest all around is in flower Whence is my lover gone? He rode away on his horse. Alas, who will love me now?
8. Chramer, gip die varwe mir *(Chorus)*	
Chramer, gip die varwe mir, die min wengel roete, damit ich die jungen man an ir dank der minnenliebe noete.	Salesman! give me coloured paint, To paint my cheeks so crimson red, That I may make these bold young men Whether they will or no, to love me.
Seht mich an, jungen man! lat mich iu gevallen!	Look at me, Young men all! Am I not well pleasing?
Minnet, tugentliche man, minnecliche frouwen! minne tuot iu hoch gemuot unde lat iuch in hohlen eren schouwen.	Love, all you right-thinking men, Women worthy to be loved! Love shall raise your spirits high And put a spring into your step.
Seht mich an, jungen man! lat mich iu gevallen!	Look at me, Young men all! Am I not well pleasing?
Wol dir, werlt, das du bist also freudenriche! ich wil dir sin undertan durch din liebe immer sicherliche.	Hail to thee, o world that art In joy so rich and plenteous! I will ever be in thy debt Surely for thy goodness's sake!
Seht mich an, jungen man! lat mich iu gevallen!	Look at me, Young men all! Am I not well pleasing?
9. Reie *Swaz hie gat umbe* *(Chorus)*	
Swaz hie gat umbe, daz sint allez megede, die wellent an man alle disen sumer gan.	They who here go dancing round Are young maidens all Who will go without a man This whole summer long.

—Please turn the page quietly.—

Chume, chum geselle min
(Small Chorus)

Chume, chum geselle min,
ih enbite harte din,
ih enbite harte din,
chume, chum geselle min.

Come, come, dear heart of mine,
I so long have waited for thee,
I so long have waited for thee,
Come, come, dear heart of mine!

Suzer rosenvarwer munt,
chum unde mache mich gesunt,
chum unde mache mich gesunt,
suzer rosenvarwer munt.

Sweetest rosy coloured mouth,
Come and make me well again!
Come and make me well again!
Sweetest rosy coloured mouth.

Swaz hie gat umbe
(Chorus)

Swaz hie gat umbe,
daz sint allez megede,
die wellent an man
alle disen sumer gan.

They who here go dancing round
Are young maidens all
Who will go without a man
This whole summer long.

10. *Were diu werlt alle min*
(Chorus)

Were diu werlt alle min
von dem mere unze an den Rin,
des wolt ih mih darben,
daz diu chünegin von Engellant
lege an minen armen.

If the whole world were but mine
From the sea right to the Rhine
Gladly I'd pass it by
If the Queen of England fair
In my arms did lie.

II

IN TABERNA

IN THE TAVERN

11. *Estuans interius*
(Baritone)

Estuans interius
ira vehementi
in amaritudine
loquor mee menti:
factus de materia,
cinis elementi
similis sum folio,
de quo ludunt venti.

Seething inside
With boiling rage
In bitterness
I talk to myself.
Made of matter
Risen from dust
I am like a leaf
Tossed in play by the winds.

Cum sit enim proprium
viro sapienti
supra petram ponere
sedem fundamenti,
stultus ego comparor
fluvio labenti
sub eodem tramite
nunquam permanenti.

But whereas it befits
A wise man
To build his house
On a rock,
I, poor fool,
Am like a meandering river
Never keeping
To the same path.

Feror ego veluti
sine nauta navis,
ut per vias aeris
vaga fertur avis;
non me tenent vincula,
non me tenet clavis,
quero mihi similes,
et adiungor pravis.

I drift along
Like a pilotless ship
Or like an aimless bird.
Carried at random through the air
No chains hold me captive,
No lock holds me fast,
I am looking for those like me
And I join the depraved.

Mihi cordis gravitas
res videtur gravis;
iocus est amabilis
dulciorque favis;
quicquid Venus imperat,
labor est suavis,
que nunquam in cordibus
habitat ignavis.

The burdens of the heart
Seem to weigh me down;
Jesting is pleasant
And sweeter than the honeycomb.
Whatever Venus commands
Is pleasant toil
She never dwells
In craven hearts.

Via lata gradior
more iuventutis,
inplicor et vitiis,
immemor virtutis,
voluptatis avidus
magis quam salutis,
mortuus in anima
curam gero cutis.

On the broad path I wend my way
As is youth's wont,
I am caught up in vice
And forgetful of virtue,
Caring more for voluptuous pleasure
Than for my health,
Dead in spirit,
I think only of my skin.

12. *Olim lacus colueram*
(Tenor and Male Chorus)

Olim lacus colueram,
olim pulcher extiteram
dum cignus ego fueram.
Miser, miser!
modo niger
et ustus fortiter!

Once in lakes I made my home
Once I dwelt in beauty
That was when I was a swan.
Alas, poor me!
Now I am black
And roasted to a turn!

Girat, regirat garcifer;
me rogus urit fortiter:
propinat me nunc dapifer,
Miser, miser!
modo niger
et ustus fortiter!

On the spit I turn and turn;
The fire roasts me through
Now I am presented at the feast
Alas, poor me!
Now I am black
And roasted to a turn!

Nunc in scutella iaceo,
et volitare nequeo,
dentes frendentes video:
Miser, miser!
modo niger
et ustus fortiter!

Now in a serving dish I lie
And can no longer fly
Gnashing teeth confront me.
Alas poor me!
Now I am black
And roasted to a turn!

13. *Ego sum abbas*
(Baritone and Male Chorus)

Ego sum abbas Cucaniensis
et consilium meum est cum bibulis,
et in secta Decii voluntas mea est,
et qui mane me quesierit in taberna,

post vesperam nudus egredietur,
et sic denudatus veste clamabit:
Wafna, wafna!
quid fecisti sors turpissima?
Nostre vite gaudia
abstulisti omnia!

I am the abbot of Cucany
And I like to drink with my friends.
I belong from choice to the sect of Decius,
And whoever meets me in the morning
at the tavern
By evening has lost his clothes,
And thus stripped of his clothes cries out
Wafna! Wafna
What has thou done, oh wicked fate?
All the pleasures of this life
Thus to take away!

—Please turn the page quietly.—

14. *In taberna quando sumus*
(Male Chorus)

In taberna quando sumus,
non curamus quid sit humus,
sed ad ludum properamus,
cui semper insudamus.
Quid agatur in taberna,
ubi nummus est pincerna,
hoc est opus ut queratur,
si quid loquar, audiatur.

When we are in the tavern
We spare no thought for the grave
But rush to the gaming tables
Where we always sweat and strain.
What goes on in the tavern
Where a coin gets you a drink
If this is what you would know
Then listen to what I say.

Quidam ludunt, quidam bibunt,
quidam indiscrete vivunt.
Sed in ludo qui morantur,
ex his quidam denudantur,
quidam ibi vestiuntur,
quidam saccis induuntur.
Ibi nullus timet mortem,
sed pro Bacho mittunt sortem:

Some men gamble, some men drink,
Some indulge in indiscretions,
But of those who stay to gamble
Some lose their clothes,
Some win new clothes,
While others put on sack cloth,
There no-one is afraid of death
But for Bacchus plays at games of chance.

Primo pro nummata vini;
ex hac bibunt libertini,
semel bibunt pro captivis,
post hec bibunt ter pro vivis,
quater pro Christianis cunctis,
quinquies pro fidelibus defunctis,
sexies pro sororibus vanis,
septies pro militibus silvanis.

First the dice are thrown for wine:
This the libertines drink.
Once they drink to prisoners,
Then three times to the living,
Four times to all Christians,
Five to the faithful departed,
Six times to the dissolute sisters,
Seven to the bush-rangers.

Octies pro fratribus perversis,
nonies pro monachis dispersis,
decies pro navigantibus,
undecies pro discordantibus,
duodecies pro penitentibus,
tredecies pro iter angentibus.
Tam pro papa quam pro rege
bibunt omnes sine lege.

Eight times to delinquent brothers,
Nine to the dispersed monks,
Ten times to the navigators,
Eleven to those at war,
Twelve to the penitent,
Thirteen to travellers.
They drink to the Pope and King alike,
All drink without restraint.

Bibit hera, bibit herus,
bibit miles, bibit clerus,
bibit ille, bibit illa,
bibit servus cum ancilla,
bibit velox, bibit piger,
bibit albus, bibit niger,
bibit constans, bibit vagus,
bibit rudis, bibit magus.

The mistress drinks, the master drinks,
The soldier drinks, the man of God,
This man drinks, this woman drinks,
The manservant with the serving maid,
The quick man drinks, the sluggard drinks,
The white man and the black man drink,
The steady man drinks, the wanderer drinks,
The simpleton drinks, the wiseman drinks.

Bibit pauper et egrotus,
bibit exul et ignotus,
bibit puer, bibit canus,
bibit presul et decanus,
bibit soror, bibit frater,
bibit anus, bibit mater,
bibit ista, bibit ille,
bibunt centum, bibunt mille.

The poor man drinks, the sick man drinks,
The exile drinks and the unknown,
The boy drinks, the old man drinks,
The Bishop drinks and the Deacon,
Sister drinks and brother drinks,
The old crone drinks, the mother drinks,
This one drinks, that one drinks,
A hundred drink, a thousand drink.

Parum sexcente nummate
durant cum immoderate
bibunt omnes sine meta

Six hundred coins are not enough
When all these drink too much.
And without restraint

Quamvis bibant mente leta;
sic nos rodunt omnes gentes,
et sic erimus egentes.
Qui nos rodunt confudantur
et cum iustis non scribantur.

Although they drink cheerfully.
Many people censure us
And we shall always be short of money,
May our critics be confounded
And never be numbered among the just.

III.

COUR D'AMOURS

THE COURT OF LOVE

15. *Amor volat undique*
(Soprano and Boys Chorus)

Amor volat undique,
captus est libidine.
Iuvenes, iuvencule
coniunguntur merito.
Siqua sine socio,
caret omni gaudio,
tenet noctis infima
sub intimo
cordis in custodia:
fit res amarissima.

Love flies everywhere
And is seized by desire,
Young men and women
Are matched together.
If a girl lacks a partner
She misses all the fun;
In the depths of her heart
Is darkest night;
It is a bitter fate.

16. *Dies, nox et omnia*
(Baritone)

Dies, nox et omnia
mihi sunt contraria,
virginum colloquia
me fay planszer,
oy suvenz suspirer,
plu me fay temer.

Day, night and all the world
Are against me,
The sound of maidens' voices
Makes me weep.
I often hear sighing
And it makes me more afraid.

O sodales, ludite,
vos qui scitis dicite,
michi mesto parcite,
grand ey dolur,
attamen consulite
per voster honur.

O friends, be merry,
Say what you will,
But have mercy on me, a sad man,
For great is my sorrow,
Yet give me counsel
For the sake of your honour.

Tua pulchra facies,
me fey planszer milies,
pectus habens glacies,
a remender
statim vivus fierem
per un baser.

Your lovely face
Makes me weep a thousand tears
Because your heart is of ice,
But I would be restored
At once to life
By one single kiss.

17. *Stetit puella*
(Soprano)

Stetit puella
rufa tunica;
si quis eam tetigit,
tunica crepuit.
Eia.
Stetit puella,
tamquam rosula;
facie splenduit,
os eius floruit.
Eia.

There stood a young girl
In a red tunic;
If anyone touched her
The tunic rustled.
Heigho.
There stood a girl
Fair as a rose,
Her face was radiant,
Her mouth like a flower.
Heigho.

—Please turn the page quietly.—

18. *Circa mea pectora*
(Baritone and Chorus)

Circa mea pectora	My breast
multa sunt suspiria	Is filled with sighing
de tua pulchritudine,	For your loveliness
que me ledunt misere.	And I suffer grievously.
Manda liet,	Manda liet,
manda liet,	Manda liet,
min geselle	My sweetheart
chumet niet.	Comes not.
Tui lucent oculi	Your eyes shine
sicut solis radii,	Like sunlight,
sicut splendor fulguris	Like the splendour of lightning
lucem donat tenebris.	In the night.
Manda liet,	Manda liet,
manda liet,	Manda liet,
min geselle	My sweetheart
chumet niet.	Comes not.
Vellet deus, vellent dii,	May God grant, may the Gods permit
quod mente proposui,	The plan I have in mind
ut eius virginea	To undo the bonds
reserassem vincula.	Of her virginity.
Manda liet,	Manda liet,
manda liet,	Manda liet,
min geselle	My sweetheart
chumet niet.	Comes not.

19. *Sie puer cum puellula*
(Six Male Soloists)

Si puer cum puellula	If a boy and a girl
moraretur in cellula,	Linger together,
felix coniunctio.	Happy is their union;
Amore sucrescente,	Increasing love
pariter e medio	Leaves tedious
propulso procul tedio,	Good sense far behind,
fit ludus ineffabilis	And inexpressible pleasure fills
membris, lacertis, labiis.	Their limbs, their arms, their lips.

20. *Veni, veni, venias*
(Double Chorus)

Veni, veni, venias,	Come, come pray come,
ne me mori facias,	Do not let me die,
hyrca, hyrca, nazaza,	Hyrca, hyrca, nazaza,
trillirivos . . .	Trillirivos . . .
Pulchra tibi facies,	Lovely is your face,
oculorum acies,	The glance of your eyes,
capillorum series,	The braids of your hair,
o quam clara species!	Oh how beautiful you are!
Rosa rubicundior,	Redder than the rose,
lilio candidior,	Whiter than the lily,
omnibus formosior,	Comelier than all the rest;
semper in te glorior!	Always I shall glory in you.

21. *In trutina*
(Soprano)

In trutina mentis dubia	In the scales
fluctuant contraria	Of my wavering indecision
lascivus amor et pudicitia.	Physical love and chastity are weighed.
Sed eligo quod video,	But I choose what I see.
collum iugo prebeo;	I bow my head in submission
ad iugum tamen suave transeo.	And take on the yoke which is after all sweet.

22. *Tempus est iocundum*
(Soprano, Baritone, Chorus, and Boys Chorus)

Tempus est iocundum,	Pleasant is the season
o virgines,	O maidens,
modo congaudete	Now rejoice together
vos iuvenes.	Young men.
Oh — oh,	Oh, oh,
totus floreo,	I blossom
iam amore virginali	Now with pure love
totus ardeo,	I am on fire!
novus, novus amor	This love is new, is new,
est, quo pereo.	Of which I perish.
Mea me confortat	My love brings me comfort,
promissio,	When she promises,
mea me deportat	But makes me distraught
negatio.	With her refusal.
Oh — oh,	Oh, oh,
totus floreo,	I blossom
iam amore virginali	Now with pure love
totus ardeo,	I am on fire!
novus, novus amor	This love is new, is new,
est, quo pereo.	Of which I perish.
Tempore brumali	In Winter time
vir patiens,	The man is lazy
animo vernali	In Spring he will get
lasciviens.	Gaily.
Oh — oh,	Oh, oh,
totus floreo,	I blossom
iam amore virginali	Now with pure love
totus ardeo,	I am on fire!
novus, novus amor	This love is new, is new,
est, quo pereo.	Of which I perish.
Mea mecum ludit	My chastity
virginitas,	Teases me
mea me detrudit	But my innocence
simplicitas.	Holds me back!

—Please turn the page quietly.—

Oh — oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

Veni, domicella,
cum gaudio,
veni, veni, pulchra,
iam pereo.

Oh — oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

Oh! Oh!
I blossom,
Now with pure young love
I am on fire!
This love is new, is new,
Of which I perish.

Come my darling,
Come with joy,
Come with beauty,
For already I die!

Oh! Oh!
I blossom,
Now with pure young love
I am on fire!
This love is new, is new,
Of which I perish.

23. *Dulcissime*
(Soprano)

Dulcissime,
totam tibi subdo me!

Sweetest boy
I give my all to you!

BLANZIFLOR ET HELENA

BLANZIFLOR AND HELENA

24. *Ave formosissima*
(Chorus)

Ave formisissima,
gemma pretiosa,
ave decus virginum,
virgo gloriosa,
ave mundi luminar
ave mundi rosa,
Blanziflor et Helena,
Venus generosa.

Hail to thee most lovely
Most precious jewel,
Hail pride of virgins!
Most glorious virgin!
Hail light of the world!
Hail rose of the world!
Blanziflor and Helena!
Noble Venus, Hail.

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25. *O Fortuna*
(Chorus)

O Fortuna,
velut Luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem,
potestatem
dissolvit ut glaciem.

O Fortune!
Like the Moon
Everchanging
Rising first
Then declining;
Hateful life
Treats us badly
Then with kindness
Making sport with our desires,
Causing power
And poverty alike
To melt like ice.

Sors immanis	Dread Destiny
et inanis,	And empty fate,
rota tu volubilis,	An ever turning wheel,
status malus,	Who make adversity
vana salus	And fickle health
semper dissolubilis,	Alike turn to nothing,
obumbrata	In the dark
et velata	And secretly
michi quoque niteris;	You work against me;
nunc per ludum	How through your trickery
dorsum nudum	My naked back
fero tui sceleris.	Is turned to you unarmed.
Sors salutis	Good fortune
et virtutis	And strength
michi nunc contraria	Now are turned from me.
est affectus	Affection
et defectus	And defeat
semper in angaria.	Are always on duty,
Hac in hora	Come now
sine mora	Pluck the strings
corde pulsum tangite;	Without delay;
quod per sortem	And since by fate
sternit fortem,	The strong are overthrown
mecum omnes plangite!	Weep ye all with me.

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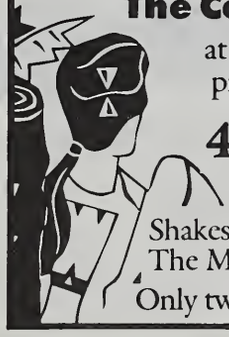
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Erie Mills



In recent seasons, American soprano Erie Mills has captured the attention of the music world and drawn critical acclaim. Her 1983-84 season included a return engagement with Houston Grand Opera performing the role of Cunegonde in a revival of the City Opera production of *Candide*, as well as her first *Lucia di Lammermoor* in Tulsa Opera's new production, a debut with the Santa Fe Opera as Carolina in *Il matrimonio segreto*, debuts with the Milwaukee Symphony and the Los Angeles Philharmonic, and a reengagement with the St. Paul Chamber Orchestra. In June 1983, Ms. Mills made her European debut singing the role of Madame Herz in Mozart's *Impresario* at the Vienna Festival. That same summer, she also performed in a gala concert with the Opera Theatre of St. Louis at the Edinburgh Festival. In the spring of 1984, she made her La Scala debut in the role of Giunia in Mozart's *Lucio Silla*, a role she repeated for her Dutch and French debuts at the Concertgebouw with the Radio Kamerorkest and at Patrice Chereau's Theatre in Nanterre, respectively. She later returned to Germany singing Zerbinetta in *Ariadne auf Naxos* with the Hamburg State Opera.

Ms. Mills opened her 1984-85 season with the role of Anne Trulove in New York City Opera's new production of Stravinsky's *The Rake's Progress*. Highlights of her 1984-85 schedule in the United States have included appearances with the Chicago Symphony under the baton of Erich Leinsdorf, Mandel's *Messiah* with the Montreal Symphony, and a return engagement with the Houston Opera as Pamina in *The Magic Flute*. This summer she performs with the New York City Opera as Marie in *Daughter of the Regiment*, a role she will repeat with the Washington Opera. Also scheduled for 1985-86 are Houston Grand Opera engagements in *Comte d'Ory* and *Ariadne auf Naxos*.

In the fall of 1979 Erie Mills made her debut with the Chicago Lyric Opera; she made her San Francisco Opera debut a year later. Ms. Mills's appearances with orchestra have included the



Houston Symphony, the Minnesota Orchestra, the St. Louis Symphony , and the St. Paul Chamber Orchestra, with which she made her New York debut in November 1981. A favorite at many of the major summer festivals, she has appeared at New York's Mostly Mozart Festival, the Hollywood Bowl, Blossom, Carnegie Hall's Serenades Festival, and the Ravinia Festival. She made her Boston Symphony Orchestra debut at Tanglewood in 1983 as Amor in Gluck's *Orfeo ed Euridice*. Ms. Mills's performance in the National Arts Center of Ottawa's production of Mozart's *The Abduction from the Seraglio* was televised nationally by the CBC. Erie Mills was born in Illinois. After pre-college studies with Dale Moore, she went on to study at the College of Wooster with Karl Trump, and later with Grace Wilson at the University of Illinois. Elena Nikolaidi is her current teacher.



John Aler



One of America's preeminent young tenors, John Aler has performed widely throughout the United States and Europe in opera, oratorio, orchestral concerts, and as a recitalist, in repertory ranging from the Baroque era through the bel canto demands of Rossini, Bellini, and Donizetti to music of contemporary composers. The 1985-86 season brings his debut with the Chicago Symphony under Leonard Slatkin in Britten's *War Requiem*, as well as return engagements with the Philadelphia Orchestra, the Cincinnati Symphony, and the Boston Symphony Orchestra, with which he performs Bach's B minor Mass in December. Mr. Aler has performed with virtually every major symphony orchestra in America, with such distinguished conductors as Seiji Ozawa, Carlo Maria Giulini, Bernard Haitink, and Klaus Tennstedt. He has been particularly acclaimed in France, where this season he returns to the Berlioz Festival in Lyon for performances of the *Requiem*; he also joins Frederica von Stade for six performances of *La Cenerentola* at the Théâtre Municipal de Paris, following that with a recital at the Théâtre Athenée. Mr. Aler has appeared for three consecutive summers at the Aix-

en-Provence Festival; he has performed with the Orchestre National de France, the Ensemble Orchestre de Paris, and with the opera companies of Lausanne, Strasbourg, Lyon, and Nancy. His American operatic appearances in 1985-86 include Arturo in Bellini's *I puritani* with New York City Opera, and he will travel to Chile for Mozart's *Così fan tutte*. He has appeared in *Il barbiere di Siviglia* and *Don Giovanni* at the Vienna State Opera, and he returned to Glyndebourne in 1985 as Idamante in *Idomeneo*, a role which he also performed at The Proms in London. Mr. Aler's prominence on the American musical scene was manifest this past season when he made nine major appearances at Lincoln Center and Carnegie Hall, among them the Mostly Mozart Festival, the Chamber Music Society of Lincoln Center's Bach Festival, and the Carnegie Hall Bach Festival; he continues to appear frequently at America's major music festivals. His growing discography includes major recordings for RCA—among them Carl Orff's *Carmina burana* and Handel's *Messiah*—Erato, and Telarc. Awaiting release are recordings of Offenbach's *La belle Hélène* for EMI/Angel opposite Jessye Norman and Gluck's *Iphigénie en Tauride* for Philips.

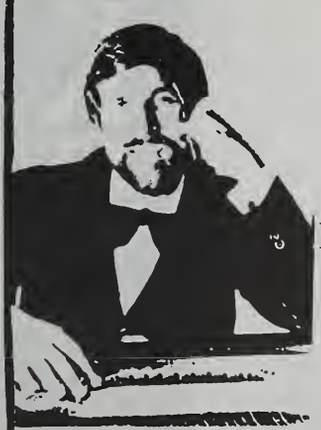
John Aler was born in Baltimore and began to study voice while attending Catholic University in Washington, D.C. A Tanglewood Music Center alumnus, he attended the Juilliard School and participated in both the American Opera Center and the Goldovsky Opera Theater. His first operatic appearance was as Ernesto in *Don Pasquale* at the American Opera Center, and his New York City Opera debut was in 1981 as Don Ottavio in *Don Giovanni*. He returned there later the same season as Arturo in Bellini's *I puritani*. In addition to appearing regularly throughout France and at the Vienna State Opera, his European appearances have included the opera companies of Geneva, Brussels, and Hamburg. Mr. Aler is also a noted recitalist and has given concerts at the Aix-en-Provence Festival as well as in Washington, D.C., Baltimore, and Dallas. Since his Boston Symphony debut in Monteverdi's *Vespers* in January 1974, Mr. Aler has rejoined the orchestra for music of Stravinsky, Bach, Haydn, John Knowles Paine, Beethoven, and Berlioz, most recently as the Narrator in Berlioz's *L'Enfance du Christ* in April 1984 at Symphony Hall.

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Håkan Hagegård



Renowned for his appearances in opera, recital, and symphonic concerts, as well as for his recordings, Swedish lyric baritone Håkan Hagegård is one of today's most accomplished and applauded performers. A leading member of the Stockholm Royal Opera since 1968, he was catapulted to fame with his appearance as Papageno in Ingmar Bergman's film version of Mozart's *Die Zauberflöte*. Mr. Hagegård is now a favorite guest with many of this country's outstanding musical organizations, including the symphony orchestras of Atlanta, Baltimore, Chicago, Cincinnati, Dallas, Pittsburgh, and Seattle. He made his Metropolitan Opera debut in 1978 as Dr. Malatesta in a new production of Donizetti's *Don Pasquale*, and he has also appeared there in the title role of Rossini's *Il barbiere di Siviglia*, as Wolfram in *Tannhäuser*, and as Guglielmo in *Così fan tutte*. He is scheduled to sing Eisenstein in a new Met production of *Die Fledermaus* in 1986. In addition, he has sung Danilo in *The Merry Widow* at the San Francisco Opera and Rossini's Figaro with Santa Fe Opera. Highlights of his North American tour during the 1984-85 season included performances of Mahler's *Songs of a Wayfarer* with the Minnesota Orchestra, several duo-recitals with soprano Judith Blegen, solo recitals in such major musical centers as New York, San Francisco, and Rochester, and performances of Alban Berg's Seven Early Songs with Seiji Ozawa and the Boston Symphony Orchestra in Boston and New York.

Under his contract with RCA, Mr. Hagegård has recorded performances considered definitive of Carl Orff's *Camina burana*, Schumann's *Dichterliebe*, and Schubert's *Winterreise;* he has performed the Schumann and Schubert song cycles to recital audiences throughout the United States. His most recent recordings include an album of Lieder by Strauss and Wolf, and the Brahms *German Requiem* with Kathleen Battle, James Levine, and the Chicago Symphony. Mr. Hagegård's extensive repertoire ranges from Mozart concert arias and Mahler songs to the most contemporary works of Dallapiccola and Argento. The baritone version of Alban Berg's Seven Early Songs, music usually performed by soprano, was prepared especially for him. Mr. Hagegård made his Boston Symphony Orchestra debut in April 1984 as Joseph in Berlioz's *L'Enfance du Christ* under the direction of Seiji Ozawa. Mr. Hagegård may be heard in recital in the Theatre-Concert Hall at Tanglewood this Thursday night.

Tanglewood Festival Chorus
John Oliver, conductor



This season, the Tanglewood Festival Chorus is celebrating its fifteenth anniversary with its founding conductor, John Oliver. Co-sponsored by the Tanglewood Music Center and Boston University, the chorus was organized in the spring of 1970 when Mr. Oliver became director of vocal and choral activities at the Tanglewood Music Center. Originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the orchestra, the Tanglewood Festival Chorus is regarded by conductors, press, and public as one of the great orchestra choruses of the world. The members of the chorus donate their services, and they perform regularly with the Boston Symphony Orchestra in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Sir Colin Davis, Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich, and André Previn. In April 1984 at Symphony Hall, the chorus received international attention for its participation in the world premiere performances under Sir Colin Davis of Sir Michael Tippett's *The Mask of Time*, commissioned by the Boston Symphony Orchestra for its centennial in 1981.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of *a capella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra, and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. The most recent recordings by Mr. Oliver and the chorus include music of Luigi Dallapiccola and Kurt Weill on Nonesuch, Beethoven's Choral Fantasy with Seiji Ozawa, Rudolf Serkin, and the Boston Symphony Orchestra on Telarc, and Debussy's *La Damoiselle élue* with the orchestra and mezzo-soprano Frederica von Stade on CBS.

The Tanglewood Festival Chorus has collaborated with the Boston Symphony Orchestra on numerous recordings for Deutsche Grammophon, New World, and Philips. For the chorus' first appearance on records, in Berlioz's *Damnation of Faust*, John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975. The Tanglewood Festival Chorus may be heard on the Philips releases of Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances and named best choral recording of 1979 by *Gramophone* magazine, and Mahler's

Symphony No. 8, the *Symphony of a Thousand*. Other recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and the chorus has also recorded with John Williams and the Boston Pops.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale. Since its inception eight years ago, the John Oliver Chorale has built an impressive repertoire ranging from masterpieces by Bach, Beethoven, Mozart, and Stravinsky to less frequently performed works by Carissimi, Bruckner, Ives, Martin, and Dallapiccola. The Chorale has recorded Charles Ives's *The Celestial Country* and Charles Loeffler's *Psalm 137* for Northeastern Records and Donald Martino's *Seven Pious Pieces* for New World Records.



Boston Boy Choir
Theodore Marier, director

Now in its twenty-first year, the Boston Boy Choir has been acclaimed from Maine to California and throughout Europe, where the ensemble toured in 1972. The choir lists frequent appearances with the Boston Symphony Orchestra among its performances, including Berlioz's *Damnation of Faust*, Mendelssohn's *Elijah*, and Mahler's Eighth Symphony, as well as stagings at Tanglewood of Puccini's *Tosca* and scenes from Mussorgsky's *Boris Godunov*, all under the direction of Seiji Ozawa. With Seiji Ozawa and the Boston Symphony, the Boston Boy Choir may be heard on recordings of *The Damnation of Faust* for Deutsche Grammophon and Mahler's Eighth Symphony for Philips. Members of the chorus recently took part in a recording of Kurt Weill's *Recordare* with John Oliver and the Tanglewood Festival Chorus for Nonesuch records. Most recently, the chorus participated with Seiji Ozawa and the Boston Symphony Orchestra in performances of Arthur Honegger's *Jeanne d'Arc au bûcher* in December 1984 and in Bach's *St. Matthew Passion* here at Tanglewood this past weekend.

The Boston Boy Choir is in residence at St. Paul's Church in Cambridge, Massachusetts, where Theodore Marier was named first music director of the Boston Archdiocesan Choir School in 1963. Mr. Marier, recognized as both an outstanding conductor and a distinguished church musician, was organist and choir director of St. Paul's before founding the choir school.

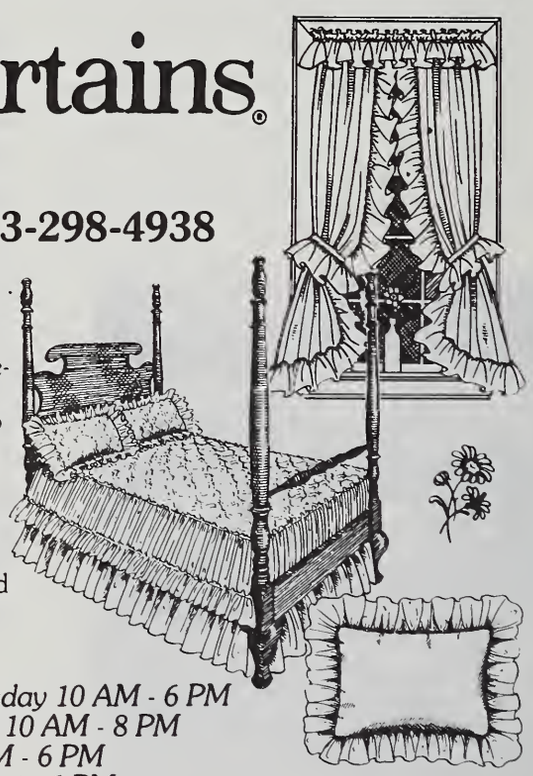
Tanglewood Festival Chorus Auditions

The Tanglewood Festival Chorus, John Oliver, conductor, has openings in all sections for its 1985-86 season with the Boston Symphony Orchestra. Works to be performed are the Bach B minor Mass, Mahler's Symphony No. 3, and the American premiere of Three Tableaux from Olivier Messiaen's opera *St. Francis of Assisi*, all under the direction of Music Director Seiji Ozawa, as well as Robert Schumann's *Das Paradies und die Peri* with Giuseppe Sinopoli. The Messiaen will be performed in both Boston and New York.

Auditions for the chorus will be held on Wednesday, 4 September at 6 p.m. in the Cohen Annex of Symphony Hall, 301 Massachusetts Avenue, Boston. No appointment is necessary. For further information, please call the Chorus Office at (617) 266-3513.

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Tanglewood Festival Chorus
John Oliver, conductor

Sopranos

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Stawn Barber
Ingrid Bartinique
Michele M. Bergonzi
Cathy E. Carberry
Susan Cavalieri
Nancy H. Chittim
Bonita Ciambotti
Joanne L. Colella
Margo Connor
Mary A.V. Crimmins
Helen Eberle Daly
Lou Ann David
Suzanne T. Dobson
Jeanne Duffy
Amy G. Harris
Cecile A. Hastie
Lisa Heisterkamp
Alice Honner-White
Christine M. Jaronski
Frances V. Kadinoff
Carol Kirtz
Kathryn Komidar
Eve Kornhauser
Carol McKeen
Patricia Mitchell
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Fumiko Ohara
Nancy Lee Patton
Kristen M. Peterson
Jennifer M. Pigg
Charlotte C. Russell Priest
Jamie Redgrave
Lisa Saunier
Joan Pernice Sherman
Diane M. Stickles

Mezzo-sopranos

Maisy Bennett
Karen Bergmann
Christine Billings
Sharon R. Brown
Ann Caradonna
Rebecca Chamberlain
Arnalee Cohen
Barbara Cooper
Ethel Crawford
Catherine Diamond
Sara Dorfman
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Mary F. Ellis
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Dorrie Fuchs
Irene Gilbride
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Donna Hewitt-Didham
Leah Jansizian
Angeline Lakis
Suzanne D. Link
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Linda Kay Smith
M.K. Kamala Soparkar
Julie Steinhilber
Helen T. Taylor
Judith Tierney
Lorraine Walsh
JoAnne Warburton-Russell
Natasha Wei

Tenors

Nicholas Aiuto
Kent Anderson
Antone Aquino
John C. Barr
Ralph A. Bassett
Donato Bracco
William A. Bridges, Jr.
Victor Calcaterra
John T. Crawford
Mark Dapolito
Reginald Didham
Willis Emmons
William E. Good
J. Stephen Groff
David M. Halloran
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Richard P. Howell
Stanley Hudson
Hal Katzman
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Henry Lussier
John Vincent MacInnis
F. Brian McConville
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Dwight E. Porter
Peter Pulsifer
David A. Redgrave
Robert D. Ruplenas
Barry Singer
Terence Stephenson
Don P. Sturdy
Dean Stevens
Mark Wilson
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Peter T. Anderson
David J. Ashton
J. Barrington Bates
Daniel E. Brooks
James W. Courtemanche
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Douglas A. Dittman
James E. Dobson
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David K. Lones
Sandy Macfarlane
Henry Magno
David B. McCarthy
Cliff McGee
Robert S. McLellan
Gary J. Merken
Jack L. Milne
Rene A. Miville
Clark Nelson
Christopheren Nomura
Stephen H. Owades
Martin R. Pierce
Frank R. Sherman
Peter S. Strickland
Pieter Conrad White
Howard Wilcox

Sarah Harrington,
Manager
Susan Almasi,
Rehearsal pianist



Photograph by Herb Snitzer

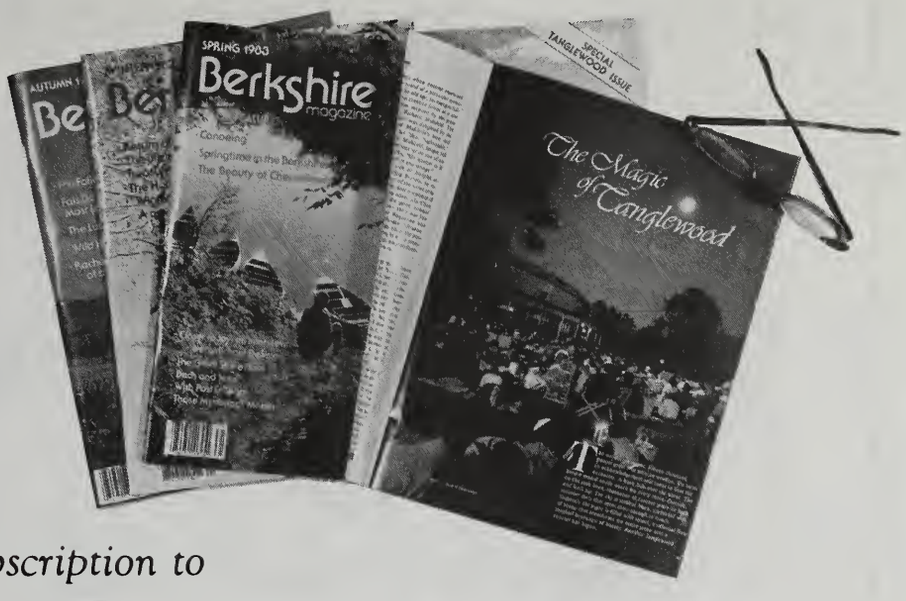
Continuing a tradition, host Robert J. Lurtsema offers Tanglewood previews as a regular summertime feature of Morning pro musica, which is broadcast every day from seven until noon.

Morning pro musica, an innovative blend of music, news and commentary, is heard on Public Radio and is America's most listened to program of classical, traditional and contemporary music.

Morning pro musica is made possible in part by a grant from The Talbots.

Live broadcasts from Tanglewood are made possible by a grant from BayBanks, Inc.

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TANGLEWOOD ON PARADE

Tuesday, 27 August 1985

For the benefit of the Tanglewood Music Center

Win a Baldwin!

Benefit the
Tanglewood Music Center
Scholarship Fund.



Enter the Raffle of a Baldwin Baby Grand Piano* Played This Summer at Tanglewood ($15,000 value).

Donation - $2/Ticket
$10/Book of Six Tickets

Tickets available at the Friends Office. Or visit the Raffle Booth located on the grounds near The Glass House and Tanglewood Music Store; open from 6 pm through intermission of each BSO concert.

Drawing Today!
Tanglewood-on-Parade
Tuesday, August 27, 1985
Winner will be notified.

*a smaller piano (spinet or console) available, if preferred. Delivery included, continental U.S. Employees of the BSO and their families not eligible.

Tanglewood on Parade

Tuesday, 27 August 1985

For the Benefit of the Tanglewood Music Center



2:00	Gates Open
2:10	Brass fanfares at Main Gate Drive: Ronald Barron (Rear of Shed in case of rain)
2:30	Boston University Tanglewood Institute Young Artists Orchestra (Shed)
2:45	Tanglewood Music Center Fellowship Vocal Concert (Chamber Music Hall)
3:30	Tanglewood Music Center Chamber Music Concert (Theatre-Concert Hall)
3:45	Boston University Tanglewood Institute Young Artists Chorus (Shed)
4:15	Boston University Tanglewood Institute Chamber Music Concert (Chamber Music Hall)
5:30	Alpine horn demonstration (Lawn near Box Lot)
5:45	Balloon Ascension (Lawn near Box Lot, weather permitting)
6:00	Tanglewood Music Center Fellowship Wind Music (Main House Porch; Shed if rain)
7:00	Berkshire Highlanders (Lion Gate; Theatre-Concert Hall if rain)
8:00	Eastover Train (Main Gate)
8:15	Fanfare at rear of Shed: Roger Voisin
8:40	Fanfare from Shed stage: Charles Daval
8:50	Raffle Drawing by Seiji Ozawa (Shed stage)
9:00	Gala Concert (Shed)

Hot air balloon courtesy Charles Joseph of New York City
Alpine horns courtesy BSO horn player Daniel Katzen
Artillery, cannon, and train supplied by Eastover, Inc.
Scottish folk music courtesy the Berkshire Highlanders
Fireworks over the Stockbridge Bowl following the Gala Concert

A Message from Seiji Ozawa

I was five years old and living with my family in China when Serge Koussevitzky founded the Tanglewood Music Center. He dreamed that together a music festival and a music school would fulfill a vital musical need for America. Here in this beautiful setting, young musicians could study with the members of the Boston Symphony and all of the artists who would come to Tanglewood.

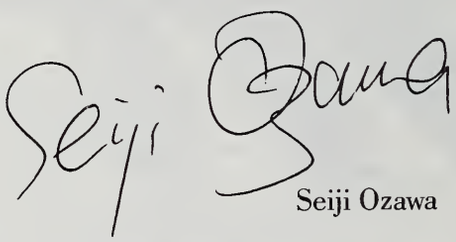
Twenty years later I came to America for the first time to study conducting at the Tanglewood Music Center at the invitation of Olga Koussevitzky. Today, fulfilling Koussevitzky's dream, the TMC continues to welcome the extraordinarily talented young instrumentalists, singers, conductors, and composers who make up our school, and are performing for you today.

The Tanglewood Music Center is the only institution of its kind administered and financed by a major symphony orchestra. Members of the orchestra and I are constantly challenged through our relationship with the students of the TMC to set the very highest standards as an example and, we hope, an ideal.

But it is costly to operate such a dream. The campaign which was announced this summer to raise $12 million has as its goal to make the TMC self-supporting and to provide much-needed improvements that will make the Theatre-Concert Hall, the smaller shed on the Tanglewood grounds where most student performances take place, more comfortable and attractive for our audiences and performers.

We invite people everywhere who share our dream for the highest artistic standards to support us in this effort. By attending this summer's Tanglewood on Parade, you are helping. In 1990, when the TMC celebrates its 50th anniversary, we hope the successful completion of our goal will enable us to celebrate our distinguished past and look to an even more glorious future.

Thank you.



Seiji Ozawa



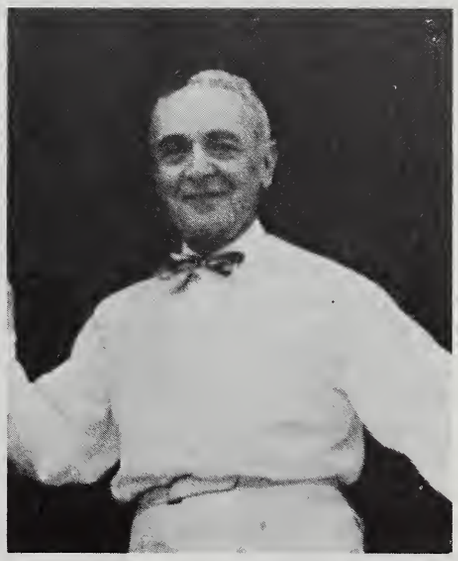
The Tanglewood Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the world. Here, the Tanglewood Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment (as the Berkshire Music Center) under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world. This year, Leon Fleisher becomes Artistic Director of the Tanglewood Music Center, succeeding Gunther Schuller, who held the position for twelve years until his departure at the end of the 1984 session.

The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors. The school opened formally on 8 July 1940, with speeches (Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World") and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which had been written for the ceremony and had arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique*, which students learn with their regular private teachers, but on *making music*. Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music with a group of talented fellow musicians under the coaching of a master musician-teacher. Many of the pieces learned this way are performed in the regular student recitals; each summer brings treasured memories of exciting performances by talented young professionals beginning a love affair with a great piece of music.

The Tanglewood Music Center Orchestra performs weekly in concerts covering the entire repertory under the



Serge Koussevitzky

The Tanglewood Music Center is maintained by the Boston Symphony Orchestra to offer advanced training in music to young professional musicians. The Orchestra underwrites the cost of operating the Music Center with generous help from donors to the Annual Fellowship Program and with the sustaining support of income from the following permanent endowment funds:

Faculty Funds

Chairman of the Faculty endowed by the Charles E. Culpeper Foundation

Head of Keyboard Activities endowed in memory of Marian Douglas Martin by Marilyn Brachman Hoffman.

Master Teacher endowed by Mr. and Mrs. Edward L. Bowles

Guarantor Fellowships

Leondard Bernstein Fellowship

Charles E. Culpeper Foundation Fellowship

Omar del Carlo Tanglewood Fellowship

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Endowed Fellowships

Mr. and Mrs. David B. Arnold, Jr., Fellowship
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Caroline Grosvenor Congdon Memorial Fellowship
Dr. Marshall N. Fulton Memorial Fellowship
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Other Funds

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Albert Spaulding Fund
TMC General Scholarship Fund



Tanglewood Music Center

direction of student conductors as well as members of the TMC staff and visitors who are in town to lead the BSO in its festival concerts. The quality of this orchestra, assembled for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of that annual corps of young people on the verge of a professional career as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at the Tanglewood Music Center, and that figure is constantly rising.

Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers, a Listening and Analysis Seminar, and a Seminar for Conductors. Beginning in 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs which offer individual and ensemble instruction to talented younger musicians, with eleven separate programs for performers and composers.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



Seiji Ozawa conducts the 1985 Tanglewood Music Center Orchestra

Gala Concert

TANGLEWOOD ON PARADE

Tuesday, 27 August at 9

For the Benefit of the Tanglewood Music Center

BOSTON SYMPHONY ORCHESTRA
TANGLEWOOD MUSIC CENTER ORCHESTRA

SEIJI OZAWA,
JOHN WILLIAMS, and
JOSEPH SILVERSTEIN conducting

PETER SERKIN, piano

BERLIOZ — *Roman Carnival* Overture
TANGLEWOOD MUSIC CENTER ORCHESTRA,
JOSEPH SILVERSTEIN, conductor

MOZART — Piano Concerto No. 19 in F, K.459
Allegro vivace
Allegretto
Allegro assai
PETER SERKIN, piano
TANGLEWOOD MUSIC CENTER ORCHESTRA,
SEIJI OZAWA, conductor

INTERMISSION

Philips, Telarc, CBS, Deutsche Grammophon, Angel/EMI, New World, Hyperion, and RCA records

Baldwin piano

Peter Serkin plays the Steinway piano.

The Tanglewood Music Center is funded in part by a generous grant from the National Endowment for the Arts in Washington, D.C.



MAXWELL DAVIES — *An Orkney Wedding, With Sunrise*
(Boston Pops Centennial Commission)
Nancy Crutcher, bagpipes
BOSTON POPS ORCHESTRA,
JOHN WILLIAMS, conductor

TCHAIKOVSKY — Ceremonial Overture, *1812*
BOSTON SYMPHONY ORCHESTRA and
TANGLEWOOD MUSIC CENTER ORCHESTRA,
JOHN WILLIAMS, conductor

Artists

Seiji Ozawa is Music Director of the Boston Symphony Orchestra.
John Williams is Conductor of the Boston Pops Orchestra.
Former concertmaster of the Boston Symphony Orchestra and now music director of the Utah Symphony Orchestra, Joseph Silverstein is an artist-in-residence at the Tanglewood Music Center this summer.
Internationally known pianist Peter Serkin is on the faculty of the Tanglewood Music Center this summer.

Notes

Hector Berlioz conceived the music that we now know as the *Roman Carnival* Overture as an instrumental interlude in his opera *Benvenuto Cellini,* based on the brilliant if somewhat self-serving autobiography of the colorful Renaissance sculptor. The opera was produced on 10 October 1838 at the Paris Opéra, and it occasioned a noisy scandal. It was the first and last time in his life that Berlioz would have a performance at the Opéra. Though the failure was caused far more by the production itself and the stuffy conservatism of French audiences than by Berlioz's music (as modern revival and a recording make clear), the composer realized that there was little hope of another performance soon—certainly not in Paris. So in 1844 he converted an instrumental interlude from the opera into the "characteristic overture" entitled *Roman Carnival.* This is a reference to the annual period before the beginning of Lent when everyone in Renaissance Rome indulged in flights of wild excess. The music begins with the briefest fragment of an Allegro, which breaks off for a slow introduction; eventually the fast material hinted at in the opening returns for a brilliant conclusion. Though *Benvenuto Cellini* was forgotten in Berlioz's lifetime, this overture rapidly achieved a separate fame for the kaleidoscopic flamboyance of its orchestration and its frenetic energy.

One of the musical genres to which the mature **Wolfgang Amadeus Mozart** devoted his greatest degree of attention was the piano concerto. This was only natural, since, as a superb pianist himself, he could perform his own pieces, thus appearing in the double capacity of soloist and composer. During one hectic year, 1784, when he was in constant demand as a soloist, he composed no fewer than six new concertos, four of them within a period of two months from February to April! The F major concerto, K.459, completed on 11 December, was the last of the series. It is also one of the largest and most exuberant. Mozart's concertos often reveal a subterranean stratum of gravity and deep pathos, even amid an overflowing abundance of melody. But K.459 is full of high spirits throughout; even the slow movement is faster than most and graceful rather than profound.

English composer **Peter Maxwell Davies** has lived for a number of years amid the stark beauty of the Orkney Islands, off the northern coast of Scotland. There he has found inspiration for his music in the play of waves and tide in the bay visible from his window (as in the Symphony No. 2, composed for the Boston Symphony Orchestra's centennial) and in local history and legend (as, for example, in some of his operas composed for school-age performers). He has set to music the texts of Orkney poets, and he has celebrated in his art the daily lives of his neighbors. Few of his works are more directly tied to his island home than *An Orkney Wedding, With Sunrise,* a Boston Pops centennial commission funded by the New Works Fund made possible with support from the Massachusetts Council on the Arts and Humanities. John Williams and the Boston Pops gave the world premiere on 10 May 1985 at Symphony Hall in Boston. The piece depicts in music the actual wedding celebration in 1978 of a nearby farmer. In a letter to John Williams, Davies described the events which are translated into the music of *Orkney Wedding, With Sunrise*:

It starts with the arrival at the community hall of the guests in rainy, stormy weather—the *slapstick* at bar 8 is, quite literally, the slamming of the door against the elements. It's tradition, then, to line up around the sides of the hall, and be presented very ceremoniously to the bridal couple; you discreetly kiss her cheek and he shakes your hand, and gives you a welcoming glass of whisky, while the band plays tunes suitable for the "procession." (All the music, on such occasions, is entirely local.) The dancing, and the serious consumption of whisky, starts after the band has retuned (bar 95)—and before each dance, the first-fiddle (solo) leader shouts out the key and the name of the tune, and the band plays the tonic chord, before plumping into the dance number itself. (I've left out the shouting bit!) You'll notice that the band also consumes a fair amount of whisky—it shows up very badly around p. 23—I remember the island doctor was so fed-up with the band's guitarist getting chords and rhythms wrong he seized the guitar and tried to play it himself, with even worse results. At page 25 the first-fiddle leader tries to rally his troops to play a reel, but it's beyond recall—the horn whoops are the whoops of the dancers. I once naively asked what was the difference between Highland dancing and Orkney dancing and was told they're much the same, but the Orkney dance is wilder and the tunes better. (On this occasion on Hoy, one venerable 84-year-old widow was seen leaping six foot in the air and emitting whoops even your horns could hardly do justice to—she wasn't seen for a week after the wedding.) On p. 29 the assembly is left behind, and heard from the clear, cool night outside the hall—the dance music fades (as I started then the long walk home across the island). The sunrise follows—although the bagpipe is not strictly an Orkney instrument, I rationalized this by thinking that the sun rises across the water over Caithness in mainland Scotland, where it is, and here the piper, in all his traditional finery, pacing up and down, represents the sun.

Pyotr Ilyich Tchaikovsky's concert overture with the official title "*The Year 1812*" was composed in 1880 and first performed in Moscow on 20 August 1882. The central event of the year 1812 for any Russian, of course, was Napoleon's discomfiture at Moscow and his humiliating and devastating march back to western Europe. Tchaikovsky composed this musical tribute to the Russian victory essentially as a potboiler, aimed at popular success, and in that he was not mistaken. The quotation of familiar tunes (at least familiar to his Russian audience) guaranteed a patriotic response. The overture opens with the hymn "*God preserve the Tsar*"; the battle itself rages between *La Marseillaise*, representing Napoleon's army, and the "Russian" music that gradually overwhelms it. The victory achieved in this musical battle, celebrated by the Russian Imperial anthem reinforced by bells and cannon, has made the overture a popular showpiece from its very first performance and a traditional conclusion to "Tangleweod on Parade."

—Steven Ledbetter

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What do these names have in common, along with hundreds of musicians who perform in America's major symphony orchestras?

All are distinguished alumni of a unique program founded in 1940 as the fulfillment of Serge Koussevitzky's vision of the ideal musical community. Today, the Tanglewood Music Center continues to be the nation's preeminent academy for advanced musical study and performance. Maintained and financed by the Boston Symphony Orchestra, the Tanglewood Music Center offers exceptional young instrumentalists, singers, composers, and conductors a comprehensive and exhilarating eight-week program of musical training, under the direction of the world's greatest concert artists.



Tanglewood
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Since admission to the TMC is based solely on musical ability rather than the ability to pay, the Center operates each year at a substantial loss to the BSO. We need your support. Please contribute to the Tanglewood Music Center. When you do, you contribute to the future of music itself.

Please make checks payable to the Tanglewood Music Center and mail to the Friends Office, Tanglewood, Lenox, MA 01240. For further information, please contact Joyce Serwitz in the Friends Office at Tanglewood, or call (413) 637-1600.

Tanglewood Music Center 1985 Fellowship Program

Violins

Clarisse Atcherson, Iowa City, Iowa
Archie Peace Memorial Fellowship

David Brickman, Delmar, New York
Brownie and Gil Cohen Fellowship & Hugh Cecil Sangster Memorial Fellowship

Felicia Brunelle, Minneapolis, Minnesota
Barbara Lee/Raymond Lee Foundation Fellowship

Kristin Cappelli, River Forest, Illinois
H. Eugene and Ruth B. Jones Fellowship

Yoon Ki Chai, Honolulu, Hawaii
Leo Panasevich Fellowship

Joyce Chang, Simsbury, Connecticut
Gerald Gelbloom Memorial Fellowship

Kathryn Down, San Francisco, California
Northern California Fund Fellowship

Lydia Forbes, Cambridge, Massachusetts
William Kroll Memorial Fellowship

Annamae Goldstein, Blauvelt, New York
Charles and Sara Goldberg Trust Fellowship

Rachel Goldstein, Iowa City, Iowa
Dr. Marshall N. Fulton Memorial Fellowship

Ling Ling Guan, Beijing, China
Jane and William Ryan Fellowship

Audur Hafsteinsdottir, Reykjavik, Iceland
Jenifer House Fellowship

Thomas Hanulik, Westport, Connecticut
Leonard Bernstein Fellowship

Frieda Houng, New York, New York
Lucy Lowell Fellowship

Hong Guang Jia, Beijing, China
Mr. and Mrs. David B. Arnold, Jr. Fellowship

Maile Kali, Tucson, Arizona
Mary and Harry W. Harrison, Jr. Fellowship

Soo-Yeon Kim, Seoul, Korea
Boston Symphony Orchestra Fellowship

Melanie Kupchynsky, East Brunswick, New Jersey
U.S. Components, Inc. Fellowship

Margaret Leenhouts, Sedona, Arizona
Mr. and Mrs. Kenneth Warner Pfleger Memorial Fellowship

Steven Miller, New York, New York
C.D Jackson Fellowship

Randy Orsak, Edwardsville, Illinois
Frelinghuysen Foundation Fellowship

Craig Reiss, Sacramento, California
Kandell Fellowship

Adriana Rosin, Bucharest, Romania
Haskell R. and Ina Gordon Fellowship

Doran Schifter, Westbury, New York
Edwin and Lola Jaffe Fellowship

Eric Scott, Tulsa, Oklahoma
Leo L. Beranek Fellowship

Mari Sone, Tokyo, Japan
Philip and Bernice Krupp Fellowship

Elizabeth Suh, Overland Park, Kansas
Bradley Fellowship

Kathryn Votapek, East Lansing, Michigan
Dr. and Mrs. Alexander B. Russell Fellowship & Ida L. Salzman Fellowship

Caroline Wolff, New York, New York
Edward John Noble Foundation Fellowship

Mistuko Yogoh, Kanagawa, Japan
Seiji Ozawa Fellowship established by Mr. and Mrs. Allen C. Barry

Violas

Heather Bentley, Palo Alto, California
Luke B. Hancock Foundation Fellowship

Anne Hegel Clough, Ann Arbor, Michigan
Rosamond Sturgis Brooks Memorial Fellowship

Alan Gordon, Weston, Connecticut
Anonymous Fellowship

Annette Klein, Manchester, Massachusetts
Alfred E. Chase Fellowship

Ben Markwell, Tampa, Florida
C.D. Jackson Fellowship

Kazuko Matsusaka, Waban, Massachusetts
WCRB Fellowship in honor of Walter Pierce and William Pierce

Ernest Richardson, Phoenix, Arizona
General Cinema Corporation Fellowship

Jenny Ries, Kensington, Maryland
Berkshire County Savings Bank Fellowship & Irene and David Bernstein Fellowship

Tomoko Suzuki, Tokyo, Japan
Mr. and Mrs. William H. Joseph Fellowship; Katherine Metcalf Fellowship & Claire and Millard Pryor Fellowship

David Sywak, Plainview, New York
General Electric Plastics Fellowship

Rebecca Young, Metuchen, New Jersey
Geraldine R. Dodge Foundation Fellowship

Cellos

Robert Albrecht, Ithaca, New York
J.P. and Mary Barger Fellowship

Bryndis Baldursson, Reykjavik, Iceland
Tanglewood Association Fellowship

David Cho, Sylvania, Ohio
Cecil S. Mapes Memorial Fellowship & Mead Paper/Specialty Paper Division Fellowship

Carl Donakowski, Okemos, Michigan
Fromm Music Foundation Fellowship

Joshua Gordon, Whippany, New Jersey
Israel and Rita Kalish Fellowship & Mary Gene and William F. Sondericker Fellowship

Rachel Gruber, Cleveland Heights, Ohio
David R. and Muriel K. Pokross, Fellowship

Katja Linfield, Dusseldorf, W. Germany
British Broadcasting Corporation Fellowship

Daniel Malkin, Berkeley, California
Stanley Chapple Fellowship

Patricia Natanek, Bartlett, Illinois
C.D. Jackson Fellowship

Karl Parens, Wynnewood, Pennsylvania
Leonard Bernstein Fellowship

Sangwon Shinn, Pittsburgh, Pennsylvania
Frelinghuysen Foundation Fellowship

Steven Sigurdson, Western Springs, Illinois
Joseph and Lillian Miller Fellowship

Basses

Gregory Koeller, Jamaica Plain, Massachusetts
Theodore Edson Parker Foundation Fellowship

Mark Michaud, Hartford, Connecticut
Mrs. Harris Fahnestock Fellowship

Henry Peyrebrune, Delmar, New York
Koussevitzky Music Foundation Fellowship

Bruce Ridge, Virginia Beach, Virginia
Anonymous Fellowship

David Sinclair, Burlington, Ontario
GTE Corporation Fellowship

Michel Taddei, Ridgewood, New Jersey
Edward John Noble Foundation Fellowship

David Yavornitzky, Strongsville, Ohio
Koussevitzky Music Foundation Fellowship

Steven Zeserman, Philadelphia, Pennsylvania
Sarah Ann Leinbach and Lillian C. Norton Fellowship

Flutes

Joanna Bassett, Ann Arbor, Michigan
Irma and Allan Mann Fellowship & Abby and Joe Nathan Fellowship

Barbara Hopkins, Clarks Summit, Pennsylvania
Miriam Ann Kenner Memorial Fellowship & Pennzoil Company Fellowship

Valerie Potter, Vienna, West Virginia
Dynatech Corporation Fellowship

Katharine Rawdon, Riverside, California
Harry and Mildred Remis Fellowship

Linda Toote, East Setauket, New York
Surdna Foundation Inc. Fellowship

Oboes

Nancy Ambrose, Grosse Pointe Shores, Michigan
Fernand Gillet Memorial Fellowship

Jonathan Blumenfeld, Philadelphia, Pennsylvania
Augustus Thorndike Fellowship

Cynthia Koledo DeAlmeida, Royal Oak, Michigan
Leonard Bernstein Fellowship

Disa English, Bellevue, Washington
Ruth S. Morse Fellowship

Lise Glaser, Los Angeles, California
Stephen and Persis Morris Fellowship

Clarinets

Virginia Lee Carroll, Greenwood, Missouri
Country Curtains Fellowship

Larry Passin, Fort Wayne, Indiana
Clowes Fund Fellowship

William Somers, Jenkintown, Pennsylvania
Miriam E. Silcox Fellowship

David Sparks, Evanston, Illinois
Archer Daniels Midland Fellowship & Stuart Haupt Fellowship

Kennan White, Euless, Texas
Betty O. and Richard S. Burdick Fellowship

Bassoons

Silvia Coricelli, Buenos Aires, Argentina
Omar Del Carlo Tanglewood Fellowship

Jon Gaarder, Madison, Wisconsin
Robert G. McClellan, Jr. Fellowship & IBM Matching Grant Fellowship

Martin Mangrum, Toronto, Ontario
Frederick W. Richmond Foundation Fellowship

David McGill, Tulsa, Oklahoma
Red Lion Inn Fellowship

Laura Najarian, Toledo, Ohio
Juliet Esselborn Geier Memorial Fellowship

Horns

Jill Boaz, Glencoe, Illinois
Julius and Eleanor Kass Fellowship & Spencer Press Inc. Fellowship

Tod Bowermaster, Ottawa, Illinois
Leonard Bernstein Fellowship

Susan Carroll, Philadelphia, Pennsylvania
Leo Wasserman Foundation Fellowship

Chris Komer, Merriam, Kansas
Jason and Elizabeth Starr Fellowship

Adam Lesnick, Merion, Pennsylvania
Karl Burack Memorial Fellowship

Daniel Schulze, New Canaan, Connecticut
Fromm Music Foundation Fellowship

Trumpets

John Drissel, Montgomery, Alabama
Caroline Grosvenor Congdon Memorial Fellowship

Patrick Kunkee, Goleta, California
Armando A. Ghitalla Fellowship

Michael Sachs, Santa Monica, California
Empire Brass Quintet Fellowship

Phil Snedecor, Richardson, Texas
Charles E. Culpeper Foundation Fellowship

Frank Tamburro, Berlin, Connecticut
Fromm Music Foundation Fellowship

Trombones

Ron Carrerra, Sacramento, California
James A. MacDonald Foundation Fellowship

Randall Hawes, Pittsburgh, Pennsylvania
Frieda and Samuel Strassler Fellowship

P. Wyatt Henderson, Denton, Texas
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Julie Josephson, Cassadagua, New York
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Tuba

Roger Lewis, Russell, Pennsylvania
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Percussion

Timothy Adams, Covington, Georgia
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Assistant Concertmaster
Helen Horner McIntyre chair
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Enid and Bruce A. Beal chair
Cecylia Arzewski
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Marylou Speaker Churchill
Fahnestock chair
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Doriot Anthony Dwyer
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‡Ralph Gomberg
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Bass Clarinet
Craig Nordstrom

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Sherman Walt
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Contrabassoon
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Horns
‡Charles Kavalovski
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Charles Schlueter
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Charles Daval
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Norman Bolter

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Douglas Yeo

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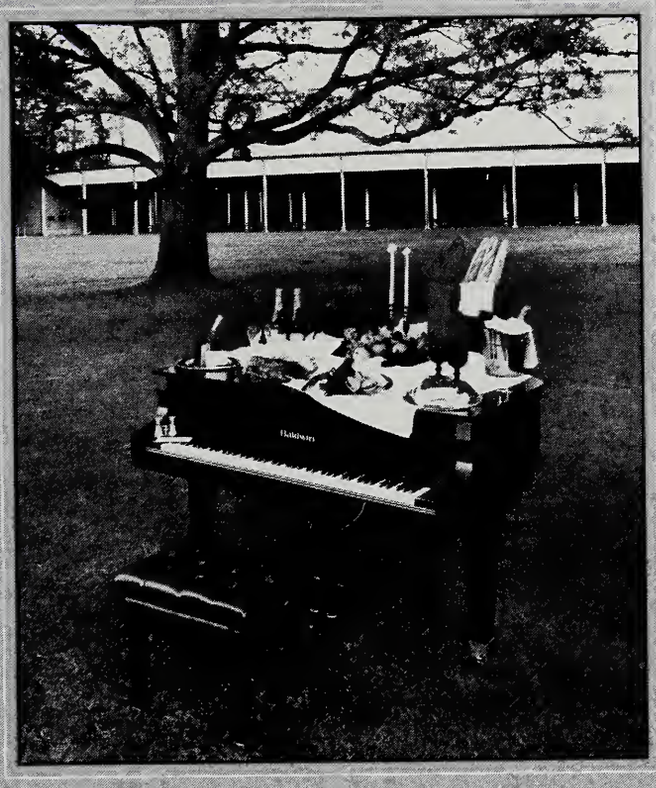
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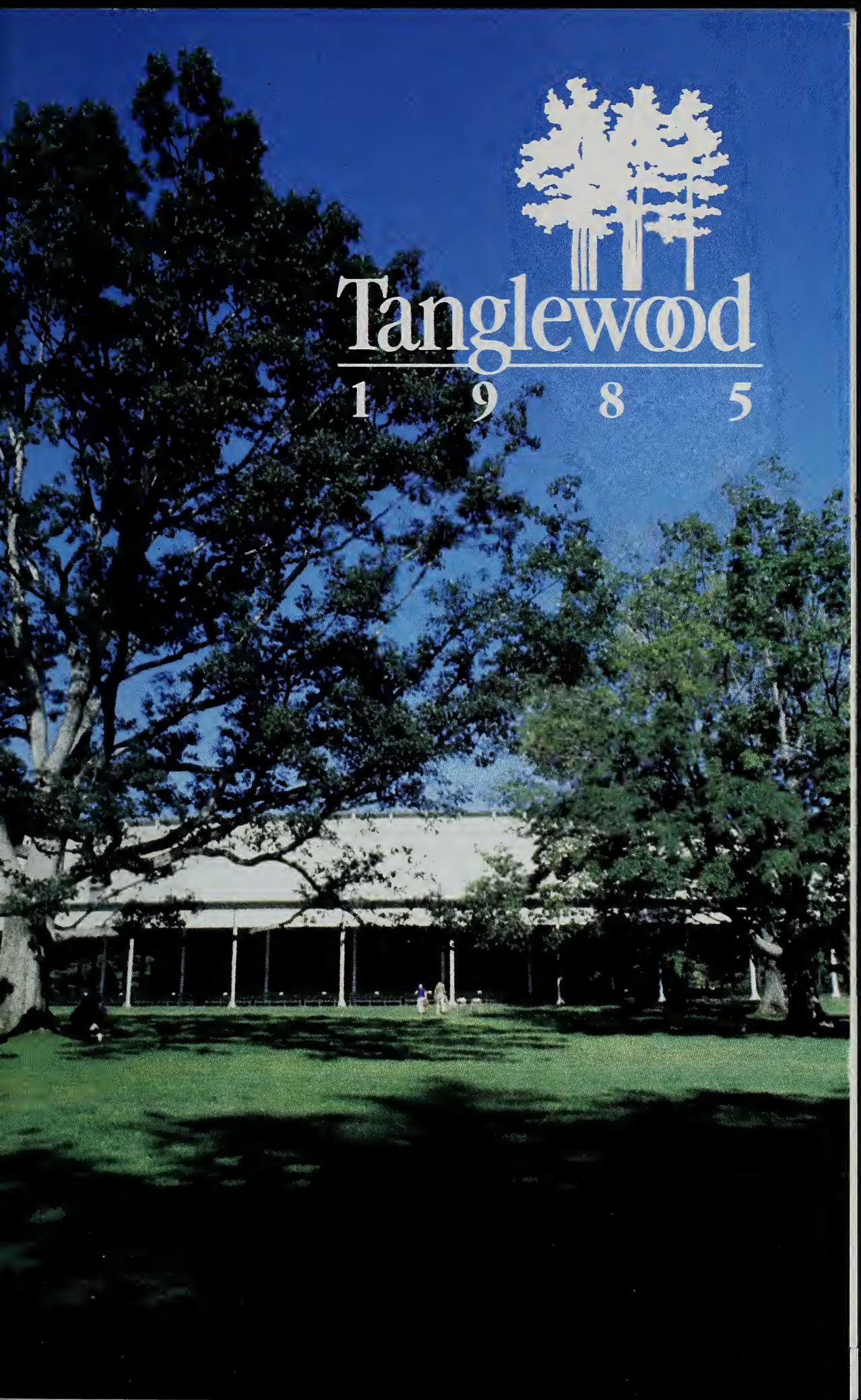
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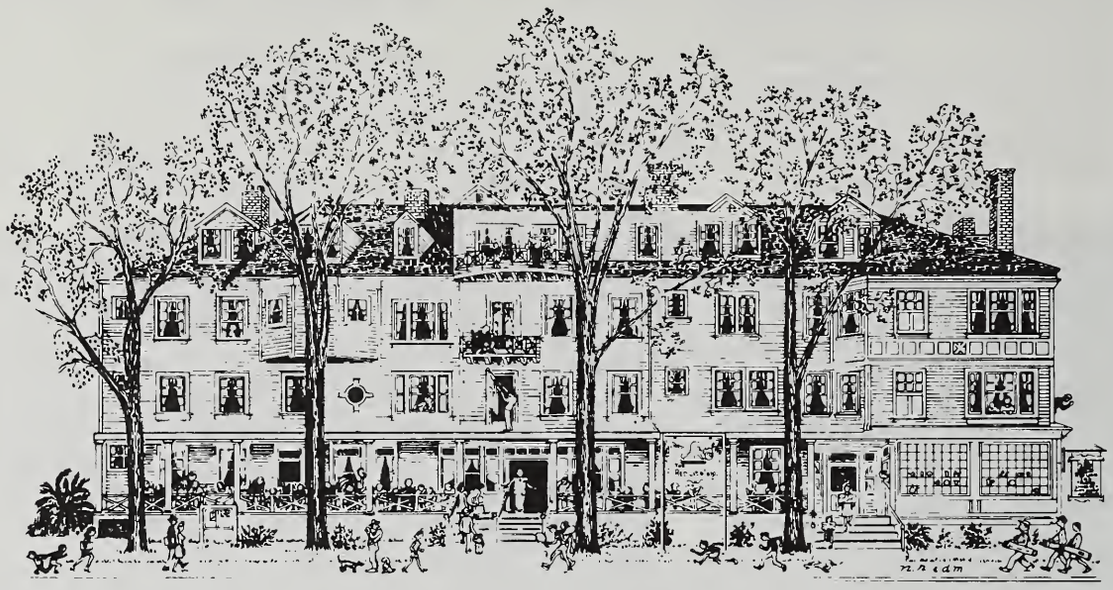
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The Tanglewood Festival

In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on 5 August 1937 the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried* "Forest Murmurs," music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and,



A 1939 banner advertising that summer's Boston Symphony Tanglewood Festival

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more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive, and he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," which "any builder could accomplish without the aid of an architect." The Trustees then turned to a Stockbridge engineer, Joseph Franz, to make further simplifications in Saarinen's plans in order to lower the cost. The building that he erected remains, with modifications, to this day; it is still called simply "the Shed." The Shed was inaugurated for the first concert of the 1938 festival. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concert-goers. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of what was then called the Tanglewood Music Center, which had begun operations the preceding year—were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws more than 300,000 visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops performs each summer as well. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

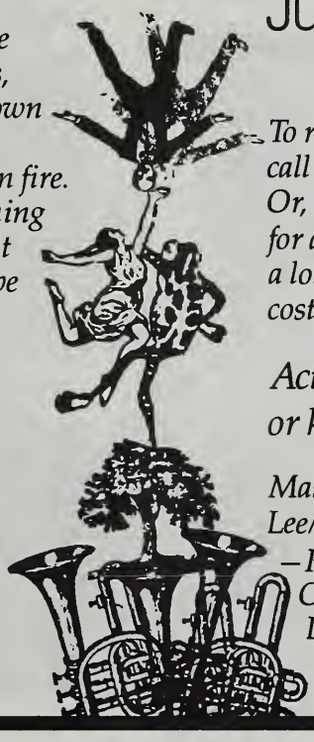
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it is also the site of one of the most influential centers for advanced musical study in the world. Here, the Tanglewood Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment (as the Berkshire Music Center) under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world. This year, Leon Fleisher becomes Artistic Director of the Tanglewood Music Center, succeeding Gunther Schuller, who held the position for twelve years until his departure at the end of the 1984 session.

The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors. The school opened formally on 8 July 1940, with speeches (Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World") and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which had been written for the ceremony and had arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique*, which students learn with their regular private teachers, but on *making music*. Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music with a group of talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in the regular student recitals; each summer

brings treasured memories of exciting performances by talented young professionals beginning a love affair with a great piece of music.

The Tanglewood Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the TMC staff and visitors who are in town to lead the BSO in its festival concerts. The quality of this orchestra, put together for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of that annual corps of young people on the verge of a professional career as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at the Tanglewood Music Center, and that figure is constantly rising.

Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers, a Listening and Analysis Seminar, and a Seminar for Conductors. Beginning in 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs which offer individual and ensemble instruction to talented younger musicians, with eleven separate programs for performers and composers.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



BSO Music Director Seiji Ozawa working with the Tanglewood Music Center Orchestra

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

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TANGLEWOOD INFORMATION

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. to 6 p.m. Visa, MasterCard, and American Express are accepted.

Open Rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission is $7.00 and the proceeds benefit the orchestra's Pension Fund.

The Lost and Found is in the superintendent's house near the Main Gate. Visitors who find stray property may hand it to any Tanglewood official.

Rest rooms and pay phones may be located on the map opposite.

The First Aid station is near the Main Gate. **Physicians** expecting calls are asked to leave their names and seat numbers with the guide at the Main Gate.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

Latecomers will be seated only at the first convenient pause in the program. Those listeners who need to leave before the concert is over are asked to do so between works, and not during the performance.

No smoking, eating, or drinking in the Tanglewood Shed, please. Your cooperation is appreciated.

The use of recording equipment at Tanglewood is **forbidden** at all times.

Cameras: You are welcome to bring cameras to Tanglewood, but **please refrain from taking pictures during the music** since the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. Thank you for your understanding and your courtesy.

Please note: In consideration of our patrons and artists, children under four years of age will not be permitted into the Shed or Theatre-Concert Hall for concerts. While all ages are admitted onto the lawn, everyone, including children, must pay full lawn admission price.

The Tanglewood Tent next to the Shed offers bar service and picnic space to Tent members on concert days. Tent membership is a benefit available to donors through the Tanglewood Friends' Office.

Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Visitors are invited to picnic before concerts.

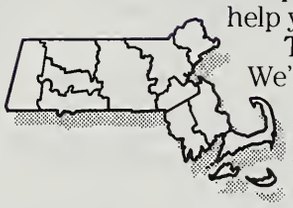
T-shirts, posters, beach towels, postcards, books, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are from 10 a.m. to 4 p.m. Monday through Saturday; from 6 p.m. until the grounds close Friday and Saturday nights; from 7 p.m. Theatre concert nights; and from 12 noon on Sunday. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

The Tanglewood Music Store, adjacent to the GlassHouse and operated by the Boston Symphony Orchestra, stocks sheet music and musical supplies, scores, music books, and recordings. Whenever available, records and cassettes will feature the repertory and artists heard at Tanglewood Festival concerts. The Tanglewood Music Store remains open for half an hour after the conclusion of each concert in the Shed.

Concerts of the Boston Symphony Orchestra and the Tanglewood Music Center are funded in part by the National Endowment for the Arts.

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Seiji Ozawa



The 1984-85 season is Seiji Ozawa's twelfth as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood, where in 1960 he won the Koussevitzky Prize for outstanding student conductor, the highest honor awarded by the Berkshire Music Center (now the Tanglewood Music Center).

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, beginning with concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year. Most recently, in August/

September 1984, Mr. Ozawa led the orchestra in a two-and-one-half-week, eleven-concert tour which included appearances at the music festivals of Edinburgh, London, Salzburg, Lucerne, and Berlin, as well as performances in Munich, Hamburg, and Amsterdam.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Messiaen's opera was subsequently awarded the Grand Prix de la Critique 1984 in the category of French world premieres.

Mr. Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette*, Schoenberg's *Gurrelieder*, and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben*, Stravinsky's *Le Sacre du printemps*, Holst's *The Planets*, and Mahler's Symphony No. 8, the *Symphony of a Thousand*. For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; in addition, he has recorded the Schoenberg/Monn Cello Concerto and Strauss's *Don Quixote* with cellist Yo-Yo Ma for future release. For Telarc, he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin. Mr. Ozawa and the orchestra have recorded five of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion; Peter Lieberson's Piano Concerto with soloist Peter Serkin, John Harbison's Symphony No. 1, and Olly Wilson's *Sinfonia* have been taped for New World records. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer.

Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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BOSTON SYMPHONY ORCHESTRA 1984/85

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Malcolm Lowe
Concertmaster
Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair
Cecylia Arzewski
Edward and Bertha C. Rose chair
Bo Youp Hwang
John and Dorothy Wilson chair
Max Winder
Harry Dickson
Forrest Foster Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and
Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Nisanne Lowe

*Aza Raykhtsaum
*Nancy Mathis DiNovo

Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
Mark Ludwig

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Jerome Patterson
*Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
*Joel Moerschel
Sandra and David Bakalar chair
*Jonathan Miller
*Sato Knudsen

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Stata chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
‡Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
‡Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Andre Côme
Ford H. Cooper chair
Charles Daval
Peter Chapman

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Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Thomas Gauger
Frank Epstein

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair

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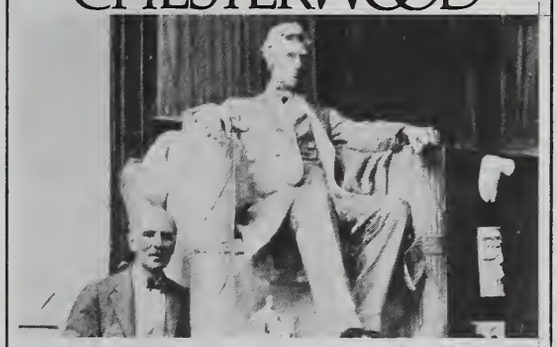
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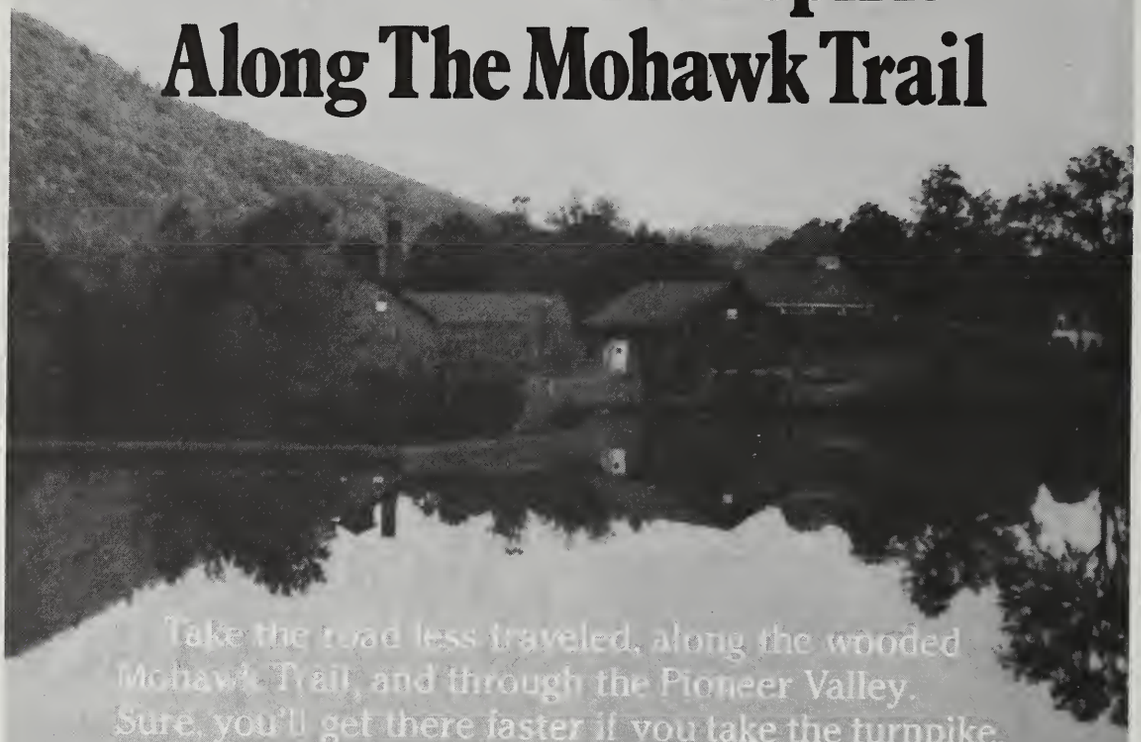
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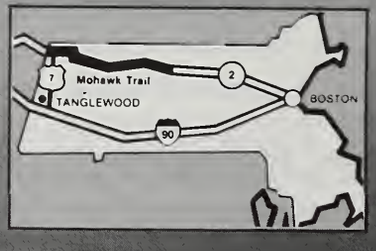
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A Brief History of the Boston Symphony Orchestra

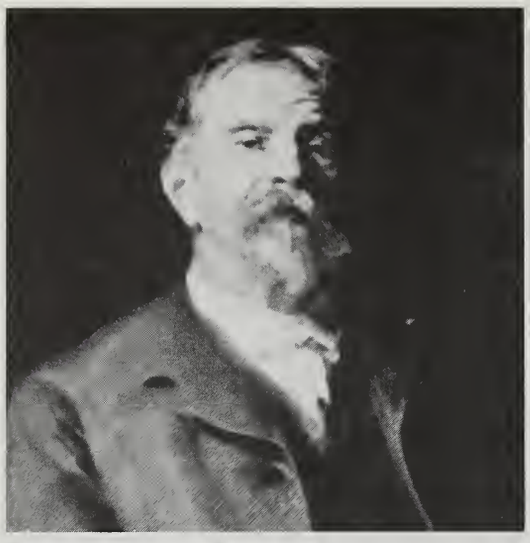
For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



Henry Lee Higginson



Georg Henschel

electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center), a unique summer music academy for young artists.

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrates its hundredth birthday this year under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing



Karl Muck



Pierre Monteux



Serge Koussevitzky

series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his twelfth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, and New World labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $20 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



Charles Munch



Erich Leinsdorf



William Steinberg

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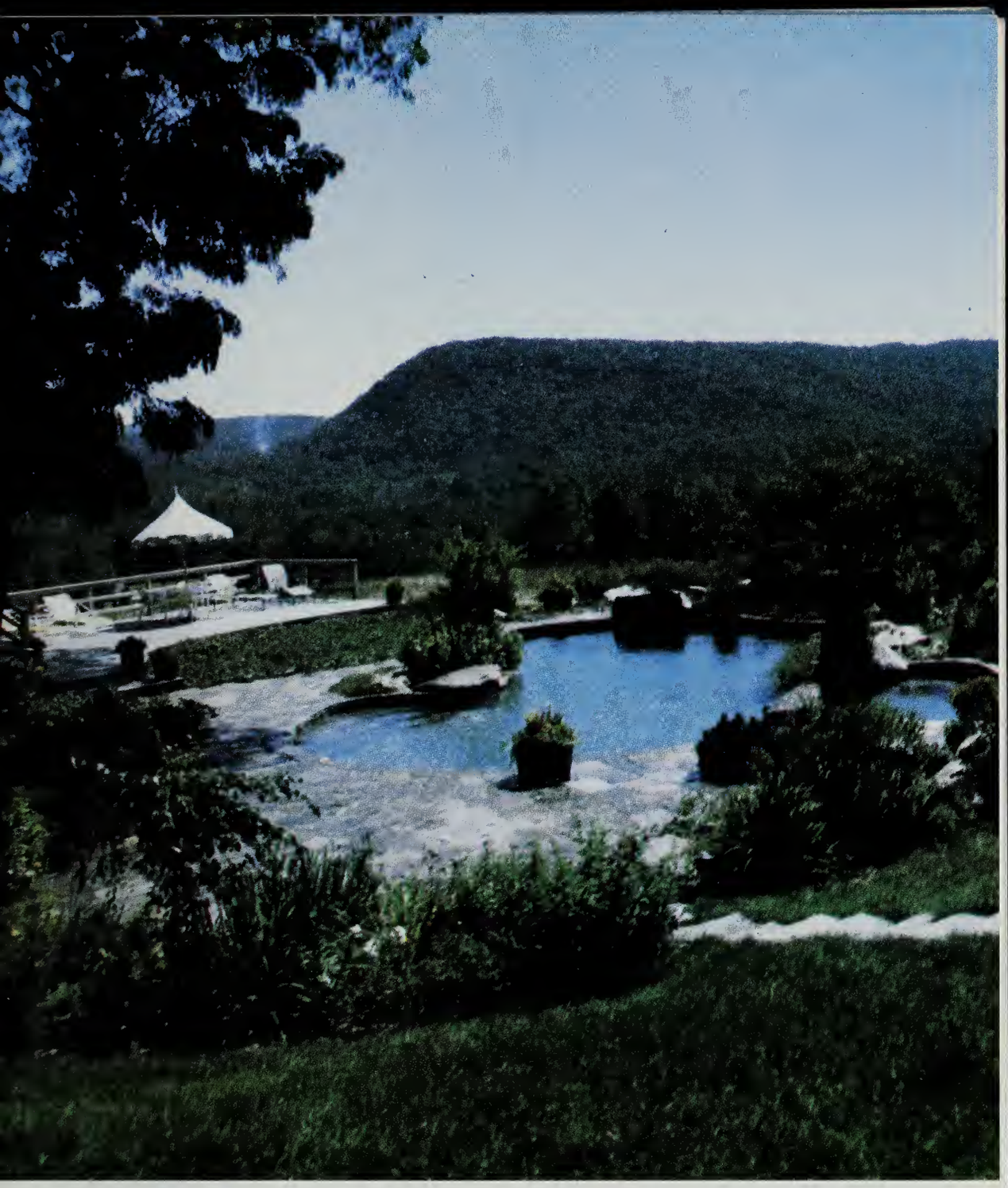
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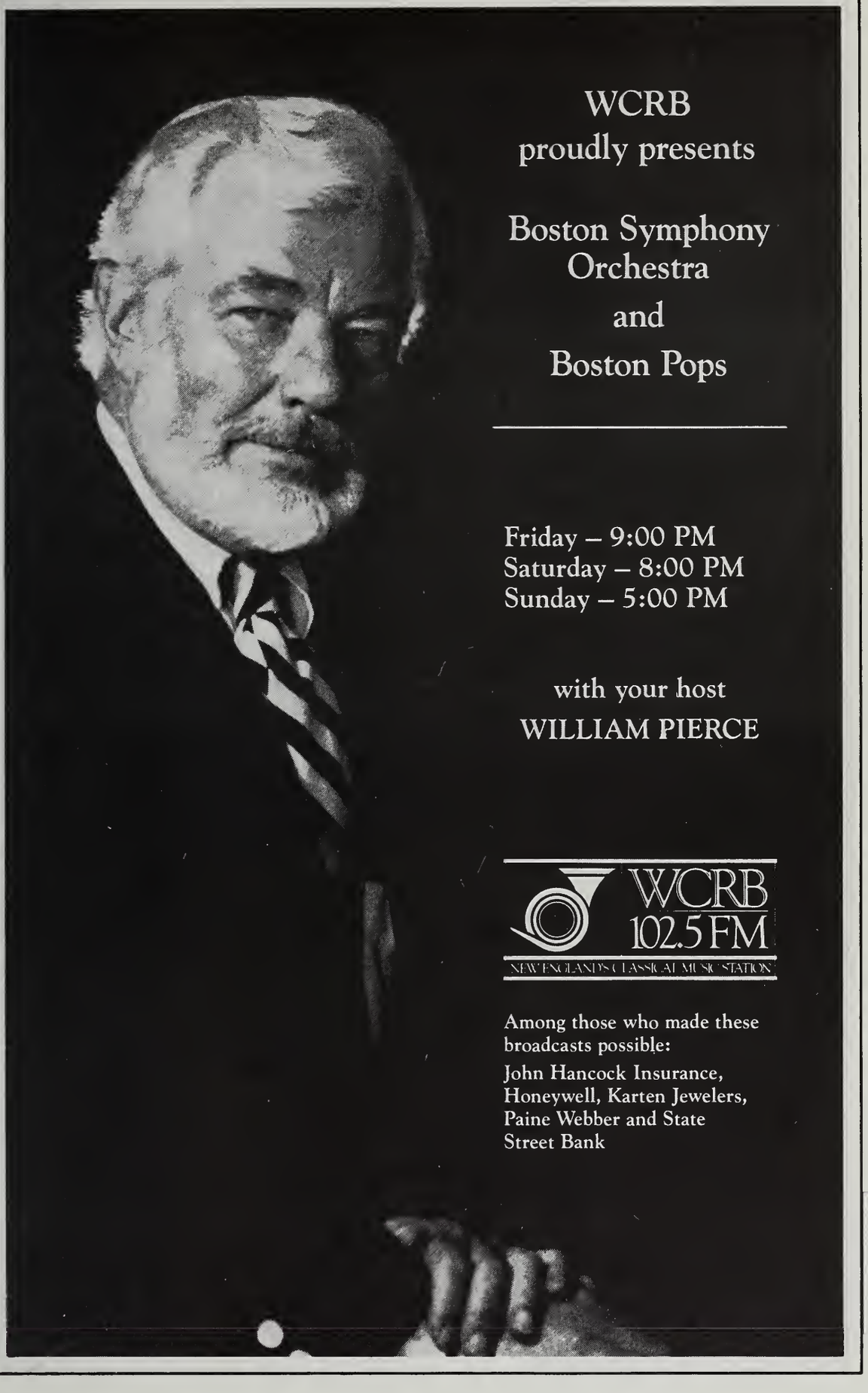
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HÅKAN HAGEGÅRD, baritone
WARREN JONES, piano

SCHUMANN	*Dichterliebe*, Opus 48

INTERMISSION

WOLF	Fussreise Der Rattenfänger Abschied
STENHAMMAR	Gammal Nederländare, Opus 20, No. 3
GRIEG	Fra Monte Pincio, Opus 39, No. 1
SIBELIUS	Svarta Rosor, Opus 36, No. 1
BRAHMS	Von ewiger Liebe, Opus 43, No. 1 Wiegenlied

Please withhold applause until after each group of songs.

Baldwin piano

Notes

In 1840, **Robert Schumann** was looking forward to the likelihood of finally winning legal permission to marry Clara Wieck, over her father's strenuous objections. A suit brought by the father in December 1839 had been largely decided in Schumann's favor, though the court gave Papa Wieck an opportunity to prove allegations of habitual drunkenness against Schumann. Not until the following July was the case finally dismissed for lack of evidence, and the young couple began looking for an apartment in the expectation of soon receiving legal permission for the marriage. In the meantime, Schumann's happiness generated a wave

of creative energy that showed itself in a frenzied outpouring of songs—his first song compositions in twelve years. In February he wrote most of the songs later published as *Myrthen* (*Myrtles*), Opus 25, and the *Liederkreis* (*Song Cycle*) to texts of Heine, Opus 24. Preliminary sketches for a never-finished opera interrupted the flow of song in March, but in April, when the pair spent a happy fortnight in Berlin, Schumann composed the second *Liederkreis*, Opus 39, to poems of Eichendorff. And in the last week of May he returned to Heine and composed, at a feverish pace, the twenty songs originally destined for *Dichterliebe* (*Poet's Love*), of which four were later removed and published separately.

Of the four major song cycles thus composed within three months, *Dichterliebe* is the only one to contain an implicit story, created through Schumann's arrangement of the Heine texts in a way to suggest a young lover whose sentiments are not returned and who gradually realizes the illusory nature of his passion. Finally, with considerable bitterness, he symbolically buries his emotional torments. Heine's texts are small gems of German lyric poetry, though their frequent ironic tone is usually muted in Schumann's settings. The sixteen songs that comprise the final cycle are linked by melodic and harmonic connections tying the whole together from beginning to end. The final epilogue for the piano allows the lover's bitterness to achieve a degree of consolation.

Schumann is, of course, one of the most original and inventive of all composers for the piano, and the accompaniments of his songs show an independence (though always intertwined with the voice part) that marks an important stage in the development of the German art song. Moreover, the presence of the text makes the emotional tone of each small unit in the whole even more explicit than

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had been the case with his earlier piano works built up of numerous small movements. His reaction to Heine's text is immediate and varied, ranging from the utmost delicacy to powerful declamation.

Although he composed chamber music, orchestral works, and an opera, **Hugo Wolf** (1860-1903) is remembered today almost entirely as the composer of some of the most exquisite and varied songs in the entire repertory of the German Lied. Wolf's poetic taste was the most refined of any of the great song writers. He felt that his debt to the poets whose texts inspired him was so great that he always put their names above his own on the title pages of his song collections. And when he performed his songs, he often had the poem recited first, so as to emphasize its importance. Moreover, he avoided setting texts that he felt had already been satisfactorily treated by an earlier composer. Wolf tended to concentrate on the works of a single poet for months on end, sometimes writing two or three songs a day, then finding himself utterly unable to invent musical material for frustrating weeks.

Wolf's first mature set of songs consisted of 53 poems by Eduard Mörike (1804-75), a Swabian poet and novelist whose highly original lyrics had been pretty much passed over by the literary establishment in the nineteenth century, though today he is regarded as one of the most original lyric poets of the era. Wolf is largely responsible for casting attention on his work. The Mörike songs date from between March and May 1888. The range of styles is extraordinarily broad, from the kind of lyric love poem that has always been fodder for song composers to satire and humor, both rare elements in German song. *Fussreise* depicts the cheerful morning walk of a high-spirited, lightly philosophical individual, full of appreciation for the world's wonders. Wolf's accompaniment hints at the steady tramp, tramp of the hiker, while the melodic lines, often extended beyond their expected cadence, capture the sheer exuberance of the hiker.

Following a set of twenty Eichendorff poems composed mostly in September 1888, Wolf set fifty-one poems by the greatest of all German lyric poets, Johann Wolfgang von Goethe, mostly between October 1888 and January 1889. *Der Rat-*

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tenfänger (*The Rat-Catcher*) draws on the legend of the Pied Piper of Hamlin for a cheerfully satirical text, elegantly captured in Wolf's setting.

Abschied (*Departure*) is among the oddest and at the same time funniest of Wolf's songs. Mörike's text is a wonderful send-up of an unwanted critic who gets his comeuppance with a well-meaning (and probably felonious) shove down the stairs—a finale celebrated with a smugly cheerful Viennese waltz!

During the nineteenth century most of the countries of Europe attempted to develop a national musical style in the face of all-but-overwhelming German domination. One approach for composers was to set the poems of national poets in the native language. The Scandinavian countries, like the Slavic and English-speaking countries, thus generated a body of song that we still know, with few exceptions, all too little. **Wilhelm Stenhammar** (1871-1927) was among the leaders of Swedish musical nationalism, a composer whose work moved from late romanticism to a kind of personal neo-classicism. He composed operas, incidental music, two symphonies, two piano concertos, six string quartets, choral works, and many songs. *Gammal Nederländare* is one of five songs, Opus 20, to poems of Bo Bergman; they were composed in 1903-04.

The best-known of all Scandinavian composers is the Norwegian **Edvard Grieg** (1843-1907), whose output of some 140 songs is partially owing to the fact that his wife Nina was a fine singer whom Grieg once described as "the only genuine interpreter of my songs." *Fra Monte Pincio* (*On Mount Pincio*) was composed in 1870, though not published for fourteen years. In 1895 Grieg orchestrated the song. The text by Bjørnstjerne Bjørnson refers to Monte Pincio, a tall hill rising



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on the eastern side of the Piazza del Popolo in Rome and affording one of the most breathtaking possible views of the Eternal City. The poem, however, is more than a travelogue, and Grieg's setting was conceived at a crucial moment in Italian history. For centuries most of central Italy had been ruled directly by the Pope. The papal government remained the last holdout to the complete unification of Italy during the Risorgimento, that national political struggle that created a single country out of a myriad of individual duchies, principalities, and republics. When the kingdom of Italy was proclaimed in 1862, it included most of the Papal States, but not Rome itself, which, supported by Napoleon III, remained in the hands of Pope Pius IX. Napoleon's fall in 1870 made possible the occupation of Rome by Italian troops. From Monte Pincio, Bjørnson could look across the city, with the mighty dome of St. Peter's in the background across the Tiber, and ponder the future. Grieg's visit to Rome in the 1860s virtually guaranteed that Bjørnson's poem would have a strong appeal.

Jean Sibelius composed more than 100 songs, but outside of Scandinavia they remain almost entirely unknown. We think of the composer almost entirely as a symphonist. But he was also, in his early years, a particularly successful composer of incidental music, where he displayed that striking ability to evoke atmosphere with the simplest musical means that is also a characteristic of his best songs. Among the most famous of them all is *Svarta Rosor* (*Black Roses*), which is rather close to the salon tastes of the 1890s. It is the first song in a group of six published as Opus 36 in 1899.

Over a period of thirty-five years, **Johannes Brahms** published some 196 solo songs. Unlike Wolf, Brahms showed a distinct preference for second-rate poets, possibly because the formal musical urge was likely to overwhelm the niceties of text-setting. *Von ewiger Liebe* (*Of eternal love*) is the first song of his Opus 43, composed in 1864. It is through-composed, though with hints of strophic structure, and builds from a dark opening to a wonderfully broad and sonorous climax to the last line, with the favorite Brahmsian rhythmic device of hemiola suggesting the endless power of love. Many composers drew now and then on a collection of folk poems (some authentic, some invented or touched up) published early in the nineteenth century under the title *Des Knaben Wunderhorn* (*Youth's Magic Horn*). The fullest exploitation of these texts would come from Gustav Mahler late in the century, but no composer wrote a more familiar song to a *Wunderhorn* text than Brahms, whose *Wiegenlied* (*Cradle Song*) has achieved virtually the status of a folk song throughout the world as "Brahms's Lullaby." This is that seemingly simple art that conceals its own elegance and speaks of all.

—Steven Ledbetter

Texts begin on the next page.

Dichterliebe

1.
Im wunderschönen Monat Mai,
als alle Knospen sprangen,
da ist in meinem Herzen
die Liebe aufgegangen.

Im wunderschönen Monat Mai,
als alle Vögel sangen,
da hab' ich ihr gestanden
mein Sehnen und Verlangen.

2.
Aus meinen Tränen spriessen
viel blühende Blume hervor,
und meine Seufzer werden
ein Nachtigallenchor.

Und wenn du mich lieb hast, Kindchen,
schenk' ich dir die Blumen all',
und vor deinem Fenster soll klingen
das Lied der Nachtigall.

3.
Die Rose, die Lilie, die Taube, die Sonne,
die liebt' ich einst alle in Liebeswonne,
ich lieb' sie nicht mehr, ich liebe alleine
die Kleine, die Feine, die Reine, die Eine.

Sie selber, aller Liebe Wonne,
ist Rose und Lilie und Taube und Sonne,
ich liebe alleine die Kleine,
die Feine, die Reine, die Eine, die Eine!

4.
Wenn ich in deine Augen seh',
so schwindet all' mein Leid und Weh;
und wenn ich küsse deinen Mund,
so werd' ich ganz und gar gesund.

Wenn ich mich lehn' an deine Brust,
kommt's über mich wie Himmelslust;
doch wenn du sprichst: ich liebe dich!
so muss ich weinen bitterlich.

5.
Ich will meine Seele tauchen
in den Kelch der Lilie hinein;
die Lilie soll klingend hauchen
ein Lied von der Liebsten mein.

Das Lied soll schauern und beben,
wie der Kuss von ihrem Mund,
den sie mir einst gegeben
in wunderbar süsser Stund'.

Poet's Love

In the wondrously beautiful month of May,
when all the buds were bursting open,
then in my heart
love sprang up.

In the wondrously beautiful month of May,
when all the birds were singing,
I confessed to her
my desire and my longing.

From my tears spring
many blooming flowers,
and my sighs become
a choir of nightingales.

And if you love me, little one,
I'll send you all the flowers,
and before your window shall resound
the nightingale's song.

The rose, the lily, the dove, and the sun,
I loved them all once in love's rapture,
I love them no more; I love only
the little one, the fine, pure, only one.

She herself, the wellspring of all love,
is rose, lily, dove, and sun;
I love only the little one,
the fine one, the pure one, the only, only one!

When I look into your eyes,
all my woe and sorrow disappears;
and when I kiss your lips,
then I become entirely well again.

When I lie on your breast,
the joy of heaven comes over me;
but when you say, "I love you!"
then I must weep bitterly.

I want to plunge my soul
into the lily's cup;
the lily, resoundingly, will breathe
a song of my beloved.

The song will shudder and tremble,
like the kiss from her mouth,
that she gave me once
in a wondrously sweet hour.

6.

Im Rhein, im heiligen Strome,
da spiegelt sich in den Well'n,
mit seinen grossen Dome,
das grosse heilige Köln.

Im Dom da steht ein Bildnis,
auf goldenem Leder gemalt,
in meines Lebens Wildnis
hat's freundlich hinein gestrahlt.

Es schweben Blumen und Eng'lein
um unsre liebe Frau;
die Augen, die Lippen, die Wänglein,
die gleichen der Liebsten genau.

In the Rhine, the holy stream,
there, reflected in the waves,
with its great cathedral,
is the great and holy city Cologne.

In the cathedral there is an image,
painted on golden leather,
into the wilderness of my life
it has shone with friendly light.

Flowers and cherubs hover
around our Blessed Virgin;
the eyes, the lips, the cheeks,
resemble those of my sweetheart precisely.

7.

Ich grolle nicht, und wenn das Herz auch bricht.
Ewig verlor'nes Lieb! Ich grolle nicht.
Wie du auch strahlst in Diamantenpracht,
es fällt kein Strahl in deines Herzensnacht,

das weiss ich längst.

Ich grolle nicht, und wenn das Herz auch bricht.
Ich sah dich ja im Traume,
und sah die Nacht in deines Herze Raume
und sah die Schlang', die dir am Herzen frisst,
ich sah, mein Lieb, wie sehr du elend bist.
Ich grolle nicht, ich grolle nicht.

I'll not grumble, even though my heart should break,
O Love forever lost! I'll not grumble.
Though you shine in diamonds' splendor,
no beam reaches into your heart's dark night.
I've known that for a long time.

I'll not grumble, even though my heart should break,
for I saw you in a dream,
and saw the night within your heart,

and saw the serpent that feeds upon your heart,
I say, my love, how very wretched you are.
I'll not grumble, I'll not grumble.

—Please turn the page quietly, and only after the music has stopped.—



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8.

Und wüssten's die Blumen, die kleinen,
wie tief verwundet mein Herz,
sie würden mit mir weinen,
zu heilen meinen Schmerz.

Und wüssten's die Nachtigallen,
wie ich so traurig und krank,
sie liessen fröhlich erschallen
erquickenden Gesang.

Und wüssten sie mein Wehe,
die goldenen Sternelein,
sie kämen aus ihrer Hohe,
und sprächen Trost mir ein.

Sie alle können's nicht wissen,
nur eine kennt meinen Schmerz;
sie hat ja selbst zerrissen,
zerrissen mir das Herz.

And if the nightingales knew
how deeply my heart has been wounded,
they would weep with me
to heal my pain.

And if the nightingales knew
how sad I am and ill,
they would give vent to joyous,
refreshing song.

And if they knew my woe,
the little golden stars,
they would come down from their height
to speak words of solace to me.

But they all cannot know it,
only one knows my pain;
for she herself has torn,
torn my heart in two.

9.

Das ist ein Flöten und Geigen,
Trompeten schmettern darein,
da tanzt wohl den Hochzeitreigen
die Herzallerliebste mein.

Das ist ein Klingen und Dröhnen,
ein Pauken und ein Schalmein;
dazwischen schluchsen und stöhnen
die lieblichen Engelein.

I hear flutes and fiddles,
and trumpets sounding, too.
There, dancing a wedding round,
is my heart's beloved.

I hear a ringing and a roaring,
drumming and the sound of shawms;
in between are sobbing and moaning
the sweet little angels.

10.

Hör, ich das Liedchen klingen,
das einst die Liebste sang,
so will mir die Brust zerspringen,
vor wilden Schmerzendrang.

Es treibt mich ein dunkles Sehnen
hinauf zur Waldeshöh'.
dort löst sich auf in Tränen
mein übergrosses Weh'.

When I hear the little song
that my sweetheart once sang,
my heart could burst
from the wild urgency of my pain.

A dark longing drives me
up to the wooded heights;
there in tears
my all too great torment dissolves.

11.

Ein Jüngling liebt ein Mädchen,
die hat einen andern erwählt;
der and're liebt eine and're,
und hat sich mit dieser vermählt.

Das Mädchen nimmt aus Ärger
den ersten besten Mann,
der ihr in den Weg gelaufen;
der Jüngling ist übel d'ran.

Es ist eine alte Geschichte,
doch bleibt sie immer neu;
und wem sie just passieret,
dem bricht das Herz entzwei.

A youth loves a maiden
who chose another;
this other loves another,
whom he has married.

The girl, in anger, takes
the first good man
who comes her way;
the youth is in a bad way.

It's an old story,
though it remains ever new;
and to the one to whom it has happened,
it breaks his heart in two.

—Please turn the page quietly.—

12.

Am leuchtenden Sommermorgen
geh' ich im Garten herum.
Es flüstern und sprechen die Blumen,
ich aber wandle stumm.

Es flüstern und sprechen die Blumen,
und schau'n mitleidig mich an:
sei uns'rer Schwester nicht böse,
du trauriger, blasser Mann.

On a radiant summer morning
I walk around the garden.
The flowers whisper and speak,
but I wander mute.

The flowers whisper and speak
and gaze on me sympathetically:
"Don't be angry with our sister,
you sad, pale man."

13.

Ich hab' im Traum geweinet,
mir träumte du lägest im Grab.
Ich wachte auf, und die Träne
floss noch von der Wange herab.

Ich hab' im Traum geweinet.
mir träumt', du verliessest mich.
Ich wachte auf, und ich weinte
noch lange bitterlich.

Ich hab'im Traum geweinet.
mir träumte, du wärst mir noch gut.
Ich wachte auf, und noch immer
strömt meine Tränenflut.

I wept in my dreams.
I dreamed that you lay in your grave.
I awoke, and the tears
still flowed down my cheeks.

I wept in my dreams.
I dreamed that you left me.
I awoke, and I wept
bitterly for a long time.

I wept in my dreams.
I dreamed that you still loved me.
I awoke, and still
the flood of tears streams forth.

14.

Allnächtlich im Traume seh' ich dich,
und sehe dich freundlich, freundlich
grüssen,
und laut aufweinend stürz' ich mich
zu deinen süssen Füssen.

Du siehest mich an, wehmütiglich,
und schüttelst das blonde Köpfchen;
aus deinen Augen schleichen sich
die Perlentränentröpfchen.

Du sagst mir heimlich ein leises Wort,
und gibst mir den Strauss, den Strauss
von Cypressen,
ich wache auf, und der Strauss ist fort,
und's Wort hab' ich vergessen.

Every night in my dreams I see you,
and I behold you greeting me in a friendly,
friendly way,
and weeping loudly I fling myself
at your sweet feet.

You look at me with melancholy
and shake your blonde head;
from your eyes steal forth
the pearly teardrops.

You whisper to me, secretly, a soft word,
and give me a bouquet, a bouquet of
cypresses.
I wake—and the bouquet is gone,
and I have forgotten the word.

15.

Aus alten Märchen winkt es
hervor mit weisser Hand,
da singt es und da klingt es
von einen Zauberland;

wo bunte Blumen blühen
im gold'nen Abendlicht,
und lieblich duftend glühen,
mit bräutlichem Gesicht;

und Grüne Bäume singen
uralte Melodei'n,
die Lüfte heimlich klingen
und Vögel schmettern drein;

From ancient fairy tales
a white hand beckons,
singing and ringing
with tales of a magic land,

where many-hued flowers bloom
in the golden light of evening,
and glow in the lovely fragrance
with bride-like faces;

and green trees sing
primeval melodies,
the breezes resound furtively
and birds add their song to it;

und Nebelbilder steigen
wohl aus der Erd' hervor,
und tanzen luft'gen Reigen,
im wunderlichen Chor;

und blaue Funken brennen
an jedem Blatt und Reis,
and rote Lichter rennen
im irren, wirren Kreis;

und laute Quellen brechen
aus wildem Marmorstein,
und seltsam in den Bächen
strahlt fort der Wiederschein.

Ach, könnt' ich dorthin kommen,
und dort mein Herz erfreu'n,
und aller Qual entnommen,
und frei und selig sein!

Ach! jenes Land der Wonne,
das seh' ich oft im Traum,
doch kommt die Morgensonne,
zerfliesst's wie eitel Schaum.

and misty images arise
from out of the earth
and dance airy rounds
in a whimsical chorus;

and blue sparks burn
on every leaf and twig,
and red lights run
in a mad, confused circle;

and boisterous springs break forth
from wild marble stone,
and strangely in the brooks
their reflection shines forth.

Ah, if I could only go there,
and there bring joy to my heart,
and remove all torment
and be free and in bliss!

Ah, that land of rapture,
which I often see in my dreams—
but the morning sun comes,
melts it like empty foam.

16.

Die alten, bösen Lieder,
die Träume bös' und arg,
die lasst uns jetzt begraben,
hold einen grossen Sarg.

Hinein leg' ich gar manches,
doch sag' ich noch nicht was;
der Sarg muss sein noch grösser
wie's Heidelberger Fass.

Und holt eine Totenbahre
und Bretter fest und dick;
auch muss sie sein noch länger,
als wie zu Mainz die Brück'.

Und holt mir auch zwölf Riesen,
die müssen noch stärker sein,
als wie der starke Christoph,
im Dom zu Köln am Rhein.

Die sollen den Sarg forttragen,
und senken ins Meer hinab;
denn solchem grossen Sarge
gebührt ein grosses Grab.

Wisst ihr, warum der Sarg wohl
so gross und schwer mag sein?
Ich senkt' auch meine Liebe
und meinen Schmerz hinein.

The old, angry songs,
the evil, angry dreams—
let us bury them now;
fetch a great coffin.

I'll lay a great deal inside it,
but I'll not yet say what;
the coffin must be still larger
than the great tun at Heidelberg.

And fetch a bier,
and planks firm and thick;
they must be still longer
than the bridge at Mainz.

And fetch me twelve giants,
who must be still stronger
than powerful St. Christopher himself,
the one in the Cologne catheral on the
Rhine.

They shall carry the coffin away
and sink it in the sea,
for such a huge coffin
deserves a huge grave.

Do you know why the coffin
must be so great and so heavy?
I sank also my love
and my pain in it.

—Heinrich Heine

Fussreise

Am frischgeschnittnen Wanderstab
wenn ich in der Frühe
so durch Wälder ziehe,
Hügel auf und ab:
dann, wie's Vöglein im Laube
singet und sich rührt,
oder wie die goldne Traube
Wonnegeister spürt
in der ersten Morgensonne:
so fühlt auch mein alter, lieber
Adam Herbst- und Frühlingsfieber,
gottbeherzte,
nie verscherzte
Erstlings-Paradieseswonne.
Also bist du nicht so schlimm, o alter
Adam, wie die strengen Lehrer sagen;
liebst und lobst du immer doch,
singst und preisest immer noch,
wie an ewig neuen Schöpfungstagen
deinen lieben Schöpfer und Erhalter.
Möcht es dieser geben,
und mein ganzes Leben
wär im leichten Wanderschweisse
eine solche Morgenreise!

—*Eduard Mörike*

Hike

With fresh-cut walking stick,
when, in the early morning,
I make my way through the forests,
up and down hills,
then—just as the bird in the branches
sings and bestirs itself,
or as the golden grape
senses spirits of joy
in the first rays of the morning sun—
so, too, does the old, dear Adam
within me feel a spring and autumn fever,
inspirited by God,
never forfeited,
the first raptures of paradise.
So, you're not so bad, old
Adam, as the stern preachers say;
you still love and give praise,
you continually sing and praise—
as on ever-new days of creation—
your dear creator and sustainer.
If only it were possible
that my entire life might be spent
in a light sweat
on a morning walk like this!

Der Rattenfänger

Ich bin der wohlbekannte Sänger,
der vielgereiste Rattenfänger,
den diese altberühmte Stadt
gewiss besonders nötig hat.
Und wären's Ratten noch so viele,
und wären Wiesel mit im Spiele:
Von allen säub'r ich diesen Ort,
sie müssen miteinander fort.

Dann ist der gutgelaunte Sänger
mitunter auch ein Kinder fänger,
der selbst die wildesten bezwingt,
wenn er die goldnen Märchen singt.
Und wären Knaben noch so trutzig,
und wären Mädchen noch so stutzig,
in meine Saiten greif' ich ein,
sie müssen alle hinterdrein.

Dann ist der vielgewandte Sänger
gelegentlich ein Mädchenfänger;
in keinem Städtchen langt er an,
wo er's nicht mancher angetan.
Und wären Mädchen noch so blöde,
und wären Weiber noch so spröde:
Doch allen wird so liebebang
bei Zaubersaiten und Gesang.

The Rat-Catcher

I am the well-known singer,
the much-traveled rat-catcher,
of whom this old, famed city
surely has special need.
And were the rats ever so many,
and were even weasels involved,
I would cleanse this place of all of them,
they'd have to leave.

Moreover the good-humored singer
is also a child-catcher,
who subdues even the wildest
when he sings his golden tales.
And were the boys ever so insolent,
and were the girls ever so disconcerted,
I'd sound up on my strings,
and they'd all have to follow.

What's more, the very talented singer
is also, occasionally, a girl-catcher;
he's never been to any little town
where he hasn't done much of this sort.
And were the girls ever so timid,
and were the wives ever so obstinate,
yet all become atremble with love
from his magic strings and song.

Ich bin der wohlbekannte Sänger,
der vielgereiste Rattenfänger,
den diese altberühmte Stadt
gewiss besonders nötig hat.
Und wären's Ratten noch so viele,
und wären Wiesel mit im Spiele:
Von allen säub'r ich diesen Ort,
sie müssen miteinander fort.

—*Johann Wolfgang von Goethe*

I am the well-known singer,
the much-traveled rat-catcher,
of whom this old, famed city
surely has special need.
And were the rats ever so many,
and were even weasels involved,
I would cleanse this place of all of them,
they'd have to leave.

Abschied

Unangeklopft ein Herr tritt abends bei
mir ein:
"Ich habe die Ehr, ihr Rezensent
zu sein."
Sofort nimmt er das Licht in die Hand,
besieht lang meinen Schatten
an der Wand,
rückt nah und fern: "Nun, lieber junger
Mann,
sehn Sie doch gefälligst mal Ihre Nas
so von der Seite an!
Sie geben zu, dass ein Auswuchs is."
—Das? Alle Wetter—gewiss!
Ei Hasen! Ich dachte nicht,
all mein Lebtage nicht,
dass ich so eine Weltsnase führt
im Gesicht!
Der Mann sprach noch verschiednes
hin und her,
ich weiss, auf meine Ehre, nicht mehr;
meinte vielleicht, ich sollt ihm beichten.

Zuletzt stand er auf; ich tat ihm leuchten.
Wie wir nun an der Treppe sind,
da geb ich ihm, ganz froh gesinnt,
einen kleinen Tritt
nur so von hinten aufs Gesässe mit—
Alle Hagel! ward das ein Gerumpel,
ein Gepurzel, ein Gehumpel!
Dergleichen hab ich nie gesehn,
all mein Lebtage nicht gesehn,
einen Menschen so rasch die Trepp'
hinabgehn!

—*Eduard Mörike*

Departure

Unannounced a gentlemen came to
my house one evening:
"I have the honor to be your critic."

Immediately he took the light in his hand,
examined my shadow on the wall,

moved back and forth: "Now,
dear young man,
please look at your nose like this, from
the side!
You admit, that is an excrescence?"
—That? Good heavens, yes!
My word! I never thought,
in all my born days,
that I had such a comical nose in my face!

The man spoke on of this and that,

on my word, I don't remember any more;
perhaps he thought I should make
confession.
Finally he got up; I lit the way for him.
As we get to the stairs,
I give him—with jovial intent—
a little push
from behind on the seat . . .
Wow! Was that a rumbling,
a tumbling, a racket!
Never have I seen the like,
in all my born days—
a man go downstairs so fast!

Gammal Nederländare

It is no fun anymore
to stand knocking Katinka.
The moon shines and the winds blow
and the frozen stars blink.
My knuckles are red and my nose is blue.
Come lift now the lock,
open the door and let me
have a roof over my head, you trollop.
You shall lay a table
with small golden cups.
Beer and Schnaps and cheese for two
and also a fat and steaming ham.

—translation by Håkan Hagegård

Fra Monte Pincio

Evening comes and the red sun beams its endless, gleaming light. The hill is transfigured, like a death mask. The domes are glowing and in the distance dark mists rise and hover above the deep blue fields like age-old veils.

This evening, how warm it is. How the swarm of humanity is glowing in the red light—and the band and the flowers and the dark eyes. With this light and music, we seek forgiveness.

There is stillness and darker blue as the heavens watch and wait; the dreams of the past and the coming of the future shine dimly in the darkness. But Rome will rise again and shine in the night of Italy. Bells will ring and cannons roar and memory of the past will lighten the blue of the future!

Sing to the newlyweds, hope and trust, with zither and flute. Our powerful longing will be put to rest and gentler feelings will wake and smile.

—translation copyright ©1983 Leonard Burkat

Svarta Rosor

Tell me, why are you so sad today, you who are always so happy and gay?—I am no sadder today than when I seem happy and gay; and in sorrow, roses are black as night.

In the middle of my heart a rosetree is growing of which I can never get free; its stalks are thorny and cause my sorrow and pain—and in sorrow, roses are black as night.

But there is a plenty of roses, some white as death, some red as blood. The roots of the tree in my heart pulse and beat, and grow and grow, and I suffer—and in sorrow, roses are black as night.

—translation copyright ©1983 Leonard Burkat

Von ewiger Liebe

Dunkel, wie dunkel in Wald und in Feld!
Abend schon ist es, nun schweiget
die welt.
Nirgend noch Licht und nirgend
noch Rauch,
ja, und die Lerche, sie schweiget
nun auch.

Kommt aus dem dorfe der Bursche heraus,
gibt das Geleit der Geliebten nach Haus,
führt sie am Weidengebüsche vorbei,
redet so viel und mancherlei:

Of eternal love

Dark, how dark it is in forest and field!
It is evening now; the world is hushed.

Nowhere is there still light,
nowhere smoke,
and even the lark is silent now, too.

Out of the village comes the boy,
taking his sweetheart home;
he leads her past the willow grove,
talking much of many things.

"Leidest du Schmach und betrübest
du dich
leidest du Schmach von andern um mich,

werde die Liebe getrennt so geschwind,
schnell wie wir früher vereiniget sind,
scheide mit Regen und scheide mit Wind,
schnell wie wir früher vereiniget sind."

Spricht das Mägdelein, Mägdelein
spricht:
"Unsere Liebe, sie trennet sich nicht!
Fest ist der Stahl und das Eisen gar sehr,
Unsere Liebe ist fester noch mehr.

Eisen und Stahl, man schmiedet sie um,
Unsere Liebe, wer wandelt sie um?
Eisen und Stahl, sie können zergehn,
Unsere Liebe muss ewig bestehn!"

—Josef Wenzig

"If you suffer insult and are
saddened,
if you suffer insult from others
because of me,
let our love be divided as swiftly
as earlier we were united;
depart with rain, depart with wind,
as swiftly as earlier we were united."

Then spoke the maiden:

"Our love won't be broken!
Steel is strong, and so is iron—
our love is stronger still.

Iron and steel may be reforged,
but who could change our love?
Iron and steel may melt away,
but our love must remain forever!"

Wiegenlied

Guten Abend, gut Nacht,
mit Rosen bedacht,
mit Näglein besteckt,
schlupf unter die Deck:
Morgen früh, wenn Gott will,
Wirst du wieder geweckt.

Guten Abend, gut Nacht,
von Englein bewacht,
Die zeigen im Traum
die Christkindleins Baum:
schlaf nun selig und süss,
schau im Traum's Paradies.

—from "Des Knaben Wunderhorn"

Cradle Song

Good night, good night,
decked with roses,
adorned with carnations,
slip under the covers:
tomorrow morning, if God wills,
you'll be awakened again.

Good night, good night,
watched over by angels,
who will show you in your dream
the Christ child's tree:
now sleep, happy and sweet,
and see Heaven in your dreams.

—translations from the German by S.L.

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Weekend Prelude

Friday, 30 August at 7

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EMPIRE BRASS
Rolf Smedvig, trumpet
Timothy Morrison, trumpet
David Ohanian, horn
Scott A. Hartman, trombone
Samuel Pilafian, tuba

HANDEL	Suite from the *Water Music* Overture Gigue Minuet March
HANDEL	Overture to the *Royal Fireworks Music*
J.S. BACH	Allegro, from the Trio Sonata No. 1 Sinfonia from Cantata No. 209 Chorale from Cantata No. 140, *Wachet auf* Chorale from Cantata No. 146, *My Spirit be Joyful* Finale: Allegro vivo, from the Trio Sonata No. 2

Week X

Notes

George Frideric Handel's two best-known orchestral works come very nearly from opposite ends of his long career. The *Water Music* was apparently composed in 1715 for performance on the royal barge as it moved up and down the Thames, serenading King George I and his court. An undocumented legend has it that this music smoothed over troubled relations between king and composer caused by the fact that Handel had evidently deserted his earlier post in Hanover, when George was still Elector there, for success in England. Imagine Handel's chagrin when George suddenly became King of England and followed his truant composer to London! There is, however, no evidence that relations between the two ever needed mending. But we do have a newspaper account of a similar musical entertainment in 1717, when the *Water Music* was performed on the royal barge while moving between Lambeth and Chelsea. The king enjoyed the music so

much that he ordered it to be played three times going and coming. Since it was to some degree conceived for outdoor performance, a transcription for brass instruments is perfectly in character.

The *Royal Fireworks Music* was composed for a festive event planned for London's Green Park in April 1749 to celebrate the Treaty of Aix-la-Chapelle, concluded the preceding October, which brought to a temporary end the hostilities known to historians as the "War of the Austrian Succession." At the king's command, the ensemble for the music consisted of "warlike instruments"—the woodwind, brass, and percussion that would normally be part of a military band. Handel's music was thus conceived especially for winds. The event was a mixed success: in wet weather, many of the rockets failed to go off, and those that did set fire to the building erected for the occasion, causing a stampede in which many people were injured. None of this affected the popularity of Handel's music, however.

There is no composer whose music has been presented in a wider range of transcriptions—including Wagnerian orchestra or vocal ensemble with jazz bass or brass quintet or electronic synthesizer—than **Johann Sebastian Bach**. What is perhaps most remarkable is that his music works in all of these combinations. Bach created melodic lines of such tensile strength, combining to form such rich and potent harmonies, that they seem to apply universally to every possible instrumental treatment. Though Bach himself never wrote music for an ensemble consisting purely of brass instruments, many of his works quite easily fit into brass transcriptions. The music to be performed here ranges from works composed as "trio sonatas" for solo organ about 1727 (to some extent probably based on earlier chamber works now lost); to chorale melodies presented in long-note *cantus firmus* style, embellished with a figured accompaniment that captures the mood of the text that Bach had in mind when composing (the two examples included here come from church cantatas of 1731 and ca. 1726-28, respectively); to the instrumental introduction of an Italian secular cantata, *"Non sa che sia dolore,"* composed perhaps in 1734 as a token of farewell to a scholar leaving Leipzig University. But the miracle of Bach's music is that it seems expressive and personal while having at the same time qualities that are abstract and universal.

—Steven Ledbetter

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SEIJI OZAWA
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Friday, 30 August at 9

ITZHAK PERLMAN, violin
SAMUEL SANDERS, piano

BEETHOVEN — Violin Sonata No. 1 in D, Opus 12, No. 1
- Allegro con brio
- Tema con variazioni (Andante con moto)
- Rondo: Allegro

BRAHMS — Violin Sonata No. 3 in D minor, Opus 108
- Allegro
- Adagio
- Un poco presto e con sentimento
- Presto agitato

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KIM — Twelve Caprices for solo violin

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Notes

Soon after **Ludwig van Beethoven** arrivèd in Vienna, he undertook to receive instruction from the Imperial Kapellmeister Antonio Salieri (who has been so unjustly accused of being the "murderer" of Mozart). He was particularly seeking advice in vocal composition—for which read Italian opera, the main path to fame and fortune in Vienna. The "lessons" were irregular and unconstrained, usually consisting of Beethoven's offering a setting of some Italian text for Salieri's criticism. The master-pupil relationship continued in an offhand way at least until 1802, and the friendship between the two musicians can be documented as late as 1809.

It is not surprising, then, that Beethoven should dedicate a work to Salieri. What may be a surprise is that the work in question is instrumental, not vocal—the three violin sonatas published in 1799 as Opus 12. But the violin sonata in the eighteenth century was still a light form largely intended for amateur music-making, and the tunefulness of the musical style could be expected to appeal to a composer of the Italian, rather than the German, branch of Viennese musical culture.

The sonata in D was almost certainly Beethoven's very first contribution to the genre. Beethoven and his violinist friend Schuppanzigh played a violin sonata in a public benefit concert on 29 March 1798. At that time it was very unusual to hear chamber music in large halls, so the work performed may well have been the present sonata, which has a dramatic character that would fit well in such a place. Though the work offers few difficulties to the listener today, an early reviewer found the entire Opus 12 to consist of "strange sonatas, overladen with difficulty," and he recommended that Beethoven attempt to compose more "naturally" and stop trying to be so individual. Still, he was no doubt looking at the sonatas from the point of view of the average amateur performer of the day, for whom they would, indeed, have offered insuperable difficulties.

The first movement opens with a broad flourish, filled with sweeping runs for both participants. Beethoven brings in some far-reaching and surprising changes of harmony (among other things beginning the development in a totally new and unexpected key). The second movement is a charming set of variations, quite orthodox in character. There are four variations following the statement of the theme, the third coming in the minor. The finale is a lively and inventive rondo making excellent use of an offbeat *sforzando* in the main theme.

Johannes Brahms worked on four chamber compositions—the Opus 99 cello sonata, the Opus 100 violin sonata, the Opus 101 trio, and the present Opus 108—during the summer of 1886, the first of three consecutive summers that he spent at Hofstetten on Lake Thun. The first three works were quickly finished and had their first performances by year's end; Opus 108 continued to occupy him on and off until 1888, when the first performance took place in Budapest. The sonata, Brahms's last work for piano and violin, is dedicated to the conductor Hans von Bülow. It is a large work, and not only because it has one movement more than the two earlier sonatas; it is also a work of unusual dramatic power, possibly motivated by the tonality of D minor, in which he had composed one of his earliest large-scale works, the First Piano Concerto.

Although the sonata begins *sotto voce*, the current of tension in the piano's snycopations is evident under the violin's sweetly melancholic song, and the

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restrained energy of that tension is not long in breaking out. The development has a quite extraordinary effect: the note A is repeated in the piano, like the soft but insistent tolling of a bell, on every single quarter-note of its 46 measures. This memorable passage is balanced in the coda by a similar tolling on the tonic note, D. The slow movement is one of those lavish Brahms melodies that starts out in all simplicity and then, just as it is in danger of becoming foursquare and predictable, opens out into unexpected paths of seamless melody. The third movement is emotionally more lightweight but with a sterner middle section. The finale begins in an unexpectedly fierce manner and continues at a great virtuoso pace, as Brahms perhaps recalls the dynamic youth that he no longer was.

Born in California on 6 January 1920, **Earl Kim** is James Edward Ditson Professor of Music at Harvard University, where he has taught since 1967. He was a pupil of Arnold Schoenberg in Los Angeles and of Roger Sessions at Berkeley. Prior to his appointment at Harvard, he taught for fifteen years at Princeton. He has received considerable recognition as a composer, including commissions from the Fromm, Guggenheim, Koussevitzky, and Naumburg foundations, and awards including the Prix de Paris, the Brandeis Creative Arts Award, and an award from the National Institute of Arts and Letters. In March 1983 the Boston Symphony Orchestra performed his Violin Concerto with Itzhak Perlman, later recording the work for EMI. At that time the BSO presented the composer with its Horblit Award, which is given from time to time to an American composer in recognition of meritorious achievement. In addition to his work as a composer, Kim has been active as pianist, vocal coach, and conductor. The Twelve Caprices for solo violin were composed between March and July 1980; the composer has provided the following program note:

> Traditionally, caprices for solo violin were written as display pieces intended to challenge the technical virtuosity of the performer. My intent was to write something within that tradition, but having established that as a point of departure, I then became preoccupied with the personality or character of the individual caprices and the formal structure which emerged from their interaction. What finally resulted was a series of variations which yielded a variety of characteristic pieces alternating freely between the dramatic and the lyrical, all leading to the final lullaby. A motto representing a schematic reduction of the variations to follow was added later.
>
> I recently learned that Robert Schumann had written some studies after the Caprices of Paganini. I was both surprised and delighted, since Paganini and Schumann were in fact the two composers on whose works my Caprices were modelled. Be that as it may, I owe the reality of their existence to my wife Martha, who is a violinist, and my daughter Eva, to whom the Caprices are dedicated. I would be remiss were I not to mention that Itzhak Perlman did supply a few fingerings between curses. I am grateful for both.
>
> —S.L.

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BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

Saturday, 31 August at 8:30

SEIJI OZAWA conducting

MAHLER — Symphony No. 9

Andante comodo

Im Tempo eines gemächlichen Ländlers.
Etwas täppisch und sehr derb.
(In the tempo of a comfortable Landler.
Somewhat clumsily and very coarse.)

Rondo-Burleske. Allegro assai. Sehr trotzig.
(Very defiant)

Adagio

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NOTES

Gustav Mahler
Symphony No. 9

Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on 7 July 1860 and died in Vienna on 18 May 1911. He began his Ninth Symphony in the late spring of 1909, finished the orchestral draft that fall, and, on 1 April 1910, was able to report to his friend and assistant Bruno Walter that the score, "a very positive enrichment of my little family," was complete. It was Walter who conducted the first performance, with the Vienna Philharmonic on 26 June 1912. The work was introduced in America by the Boston Symphony Orchestra, Serge Koussevitzky conducting, though not until 16 October 1931. The score calls for four flutes and piccolo, three oboes and English horn, four clarinets (one doubling E-flat clarinet) and bass clarinet, four bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, bass tuba, timpani, cymbals, bass drum, tam-tam, triangle, glockenspiel, low-pitched chimes, two harps, and strings. (Mahler's autograph has only a single harp; the decision to divide the part between two players was Bruno Walter's.)

The Ninth Symphony is the last score Mahler completed. Part of him would have wanted it so, for he entertained a deep-rooted superstition about symphonies and the number nine. He had even tried to deceive the counting gods by calling *Das Lied von der Erde* (*"The Song of the Earth"*), the work that followed the Eighth Symphony, "a symphony for contralto (or baritone), tenor, and orchestra," but not giving it a number. *Das Lied von der Erde* is therefore a kind of secret Ninth Symphony, while the official Ninth is "really" the Tenth. But there was also the side to Mahler that caused him, for all his fascination with death, always to choose life. That was the Mahler who was more interested in writing music than in flirting with his superstitions or his penchant for morbid fancy; that was also the Mahler who, within days of completing the Ninth Symphony, plunged with tempestuous energy into the task of composing a Tenth, a task on which he had made significant progress when he died of a streptococcal blood infection seven weeks before his fifty-first birthday.

The Ninth was also the last of Mahler's completed scores to be presented to the public, a factor that has surely contributed to the interpretive tradition in which the work is read as the composer's farewell to life. The gestures of dissolution and parting with which this symphony ends are indeed of an annihilating poignancy unmatched even in Mahler; nonetheless, it is well to understand that Mahler cannot have meant this as a farewell. For us to insist on reading it thus is to indulge in a sentimentality that weakens the stab of this music. Mahler's symphonies often fall into groups whose members share points of view and even material details, each piece being more richly understood in the context of its group. The Second, Third, and Fourth symphonies, for example, are all tied to Mahler's love for and work on the Romantic anthology of folk poetry called *Des Knaben Wunderhorn* (*"The Boy's Magic Horn"*). The Ninth is part of a sequence—a trilogy, one might almost say—that begins with *Das Lied von der Erde* and is concluded with the unfinished Symphony No. 10. It is in some respects commentary upon and extension of the song-cycle symphony, while the Tenth both quotes *Das Lied von der Erde* and further explores certain of the ideas and features of the Ninth.

Mahler wrote the Ninth Symphony in the midst of that whirlwind that was the last chapter of his not very long life. That chapter began in 1907. Four momentous things happened that year. On 17 March, Mahler resigned the artistic directorship of the Vienna Court Opera, bringing to a close a ten-year term whose achievement has become legend. Mahler was, however, drained by the struggles and the tempests that were the price of that achievement, worn down by anti-Semitic attacks on himself and his young protégé, Bruno Walter, and feeling the need to give more time to the composition and performance of his own music. On 5 June, he signed a contract with the Metropolitan Opera in New York, where he would make his debut conducting *Tristan und Isolde* on New Year's Day 1908. On 5 July, his daughter Maria, four-and-a-half, died at the end of a two-week battle with scarlet fever and diphtheria, just hours after an emergency tracheotomy had been performed at the Mahler's summer house at Maiernigg in Carinthia. A few days after the funeral, a physician who had come to examine Mahler's exhausted wife and her seriously ill mother, responding to the composer's half-joking "as long as you're here you might as well have a look at me too," discovered the severity of his heart lesion. The diagnosis, confirmed in Vienna almost at once, was subacute bacterial endocarditis, and Mahler, that dedicated hiker, cyclist, and swimmer, not to mention fiery conductor, was put on a regimen of depressingly restricted physical activity.

The time that remained is quickly accounted for. 1907: concerts in Saint Petersburg and Helsingfors, meeting with Sibelius, the last opera performance (*Fidelio*) and the last concert (his own Symphony No. 2) in Vienna, departure for New York. 1908: performances at the Metropolitan Opera at the beginning and the end of the year, concerts with the New York Symphony, the premiere in Prague of the three-year-old Symphony No. 7, the composition during the sum-

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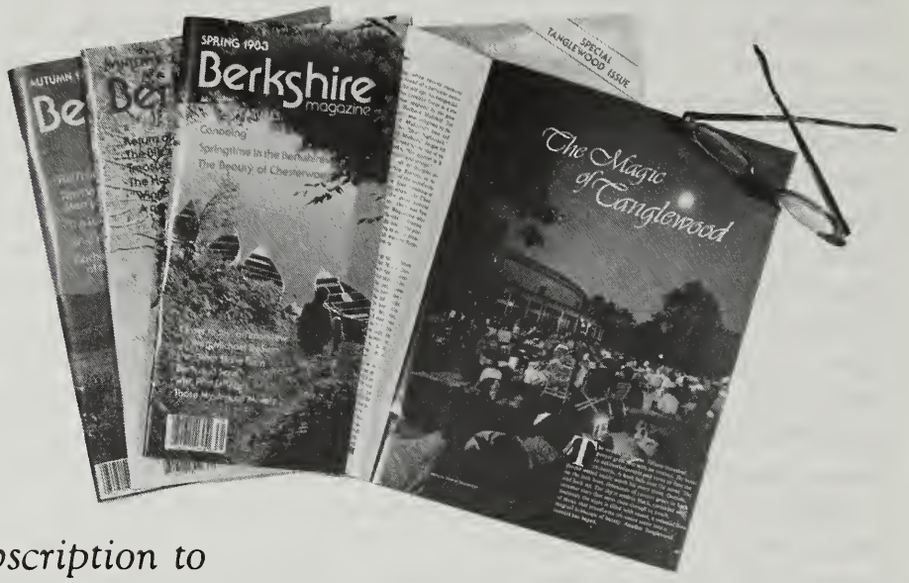
mer of *Das Lied von der Erde*. 1909: termination of his association with the Met and the start of a three-year contract with the dilapidated New York Philharmonic, work on the Symphony No. 9. 1910: concerts with the Philharmonic in New York and other American cities, engagements in Paris and Rome, the triumphant premiere in Munich of the Symphony No. 8 (written in the summer of 1906), the completion of the Ninth Symphony, followed immediately by extensive and concentrated work on the Tenth, and a meeting at Leyden with Sigmund Freud. 1911: the last New York Philharmonic concert on 21 February, including the premiere of Busoni's *Berceuse élégiaque—A Man's Cradle Song at his Mother's Coffin*, the onset of a streptococcal blood infection, unsuccessful serum treatment in Paris, and death in a Vienna sanitorium on 18 May. "No doubt he'll now become a great man in Vienna too," wrote Richard Strauss to his "dear poet," Hugo von Hofmannsthal. Bruno Walter, a friend ever since he had become a coach and chorus master on Mahler's staff at the Hamburg Opera in 1894, conducted the posthumous premieres of both *Das Lied von der Erde* and the Ninth Symphony.

In the Ninth, Mahler, for the first time since the Sixth Symphony of 1903-05, returns to a four-movement design. The First and the Fourth are both four-movement symphonies; the First, however, was a five-movement work for the first six years of its existence, while the Fourth is of a special design where the last movement is a brief song-epilogue. If the four movements of the revised First Symphony and of the Sixth still correspond to those of the normal Classical and Romantic symphony, the Mahler of the Ninth is clearly after another aim altogether. He begins with a very large movement whose basic tempo is semi-slow but which tends to spill over into allegro. Next comes a double intermezzo in the form of a pair of vividly contrasted scherzos. The finale is an Adagio whose weight and span approach those of the first movement.

As for that first movement, it is surely Mahler's greatest achievement in symphony. Shortly before Mahler was born, Wagner wrote to Mathilde Wesendonck, "I should now like to call my deepest and most subtle art the art of transition, for the whole fabric of my art is built upon such transitions." The composer and critic Richard Swift points out that it was "with a powerful feeling of recognition"



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that Mahler first read the Wagner-Wesendonck correspondence in 1904, remarking to his wife upon its "transcendent and superhuman" nature. The Ninth's first movement is the high point of Mahler's own practice in the deep and subtle art of transition, of organic expansion, of continuous variation.

Cellos and a single horn set, in deep quiet, a rhythmic frame. The notes are oddly, almost disorientingly placed in the time flow, and Leonard Bernstein has suggested that their halting rhythm represents, or perhaps reflects, the irregular pulse of Mahler's own faltering heart. Cellos and horn play the same pitch, A, and it will be more than fifty measures—more than three minutes of playing time—before we meet a bar in which A is not a crucial component (and then it takes a violent deceptive cadence to wrench the music in another direction). The harp begins a kind of tolling about that low A,* while a stopped horn projects another thought, also departing from A, and in a variant of the faltering pulse rhythm. The accompaniment gathers density, though remaining always transparent with each detail highly individual, and all this prepares a melody that the second violins build up step by step, full of literal or subtly varied repetitions. (There is no symphony in the repertory in which the second violins have so much to do, and so much that is crucial, as the Mahler Ninth.)

We soon perceive that the melody is in fact a duet, for the horn re-emerges with thoughts of its own on the material. Listening still more closely, we hear that the accompanying figures in the harp, the clarinet, and the elaborately divided lower strings are using the same vocabulary too—the same intervals, the same patterns of rhythm. (Do the accompaniments reflect the melody much as good servants take on something of their masters' style, or is the melody—or better, the melodic complex—the expansion of the elements that make up the ever present, ever changing background?) Before the growing of this melody is done, first violins have replaced the horn as the seconds' duet partner,† while the clarinet (anticipated by the English horn) and cellos cross the border, turning from accompanists to singers. In this beginning, you have an incredible example of Mahler's inspired art of transition, so painstakingly worked (as we can tell from the orchestral draft that has been published in facsimile by Universal Edition, Vienna) and so convincing in its appearance of natural growth, of utter spontaneity. The transition, moreover, exists in two dimensions: horizontal, as the melody proceeds through time from one event to the next, and vertical, in the integration of melodic strands and their accompaniments.

This long opening melody keeps returning, always with new details of shape and texture, and its D major presence is the anchor to which the movement is bound. The most persistent element of contrast comes in the form of an impassioned, thrusting theme in minor, whose stormy character is new but whose intervals, rhythms, and accompaniments continue the patterns established earlier. In Mahler's harmonic design, the corresponding "opposition" to D major is a pull towards the flat side, sometimes to D minor, more often and more powerfully to B-flat minor. The "faltering pulse" and the harp tollings persist; dramatic

*The discovery of the harp as an instrument that can do more than accompany or prettily decorate is one of Mahler's important orchestral achievements.

†The full effect of the first violins' pianissimo entrance can be felt only when the orchestra is seated according to the plan Mahler knew and wrote for, that is, with first violins on the left and seconds on the right where we now put the violas.

abruptions shatter the long-breathed, seamless continuities; urgent trumpet signals mark towering climaxes. From one of these high points the music plunges into sudden quiet and the slowest tempo so far. The coda is almost chamber music, with simultaneous monologues of all but dissociated instruments—flute, oboe, violin, piccolo, horn, just a few stands of cellos and basses to begin with. The spaces between events become wider—it is as though the music continued, but beyond our hearing—until silence at last wins out over sound. With the completion of this immense and wonderfully poised arch, about one third of the great symphony is done.

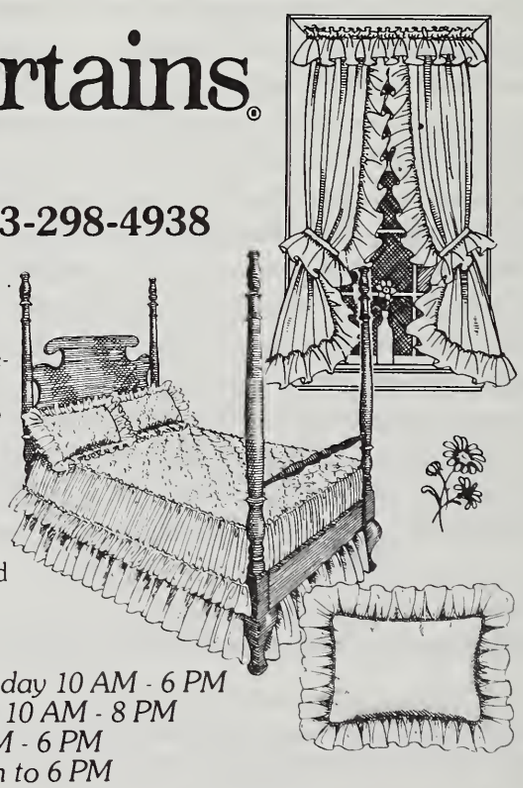
The second movement returns us forcefully to earth. Mahler always had a love for the vernacular, and here is one more of his fantastical explorations of dance music. He shows us three kinds: a Landler in C, leisurely, clumsy, heavy-footed, coarse (the adjectives are Mahler's); something much quicker and more waltz-like in a slightly soured E major (and taken over almost literally by Shostakovich in his Fifth Symphony); another Landler, this one in F, gentle, lilting, sentimental. These tunes, tempos, and characters lend themselves to delightful combinations and interchanges. This movement, too, finishes in a disintegrating coda, but the effect here is toward an intriguing mixture of the ghostly and the cute.

Where the second movement was expansively leisurely, the third movement, which Mahler styles a *Burleske* and which he wants played "very defiantly," is music of violent urgency. The first four measures, which take about three seconds to play, hurl three distinct motifs at us, and that sort of concentration is fair warning of what is to follow. Mahler inscribed the autograph "to my brothers in Apollo," this reference to the leader of the muses being connected to the virtuosic display of contrapuntal craft that is here unleashed. A contrasting Trio brings a

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march and even some amiability—also, later, a twisted reminiscence of one of the march tunes in the Third Symphony's first movement. Most surprising, deeply touching as well, is the trumpet's shining D major transformation of one of the most jagged themes into a melody of tenderly consoling warmth. It is, however, the fierce music, returning now at still greater speed and more ferociously, that brings this *Burleske* to its crashing close.

Deryck Cooke proposed that the large formal model Mahler had in mind in writing his Ninth Symphony was Tchaikovsky's *Pathétique*, and the correspondences are indeed clear: two first movements between slow and fast, beginning and ending quietly; the Landlers and Tchaikovsky's gimpy 5/4 waltz; the *Burleske* and Tchaikovsky's brilliant march; and now an adagio finale. The *Pathétique* was new music at the time, just sixteen years old, and Mahler remembered gratefully Tchaikovsky's admiration of his *Eugene Onegin* performances in Hamburg in 1891.

Mahler now builds the Adagio to balance and, as it were, to complete the first movement. He begins with a great cry of violins, harmonically close to the A minor we have just left, and leading surprisingly into distant D-flat major. In his other two four-movement symphonies, Mahler had ended in his original keys; here, as is more often his preference, he takes the conclusion to another key. (In the optimistic No. 5 he goes up a half-step, but for this close he goes down by the same interval.) All the strings, who are enjoined to play with big tone, play a richly textured hymn. Their song is interrupted for a moment by a quiet, virtually unaccompanied phrase of a single bassoon, but impassioned declamation of the choric style immediately resumes. That other world, however, insists on its rights, and Mahler gives us passages of a ghostly and hollow music, very high, very low, and between the two a chasm. The two musics alternate, the hymnic song being more intense and urgent on each of its returns. We hear echoes of *Das Lied von der Erde*, and phrases from the *Burleske*. Here, too, disintegration begins. All but the strings fall silent, until just cellos sing, as though from a great distance, a phrase which they can scarcely bear to let go. Then, after a great stillness, the music seems to draw breath to begin again, still slower than before: Adagissimo, slow, and *ppp* to the end, Mahler warns. As though with infinite regret, with almost every trace of physicality removed, muted strings recall moments of their—and our—journey. The first violins, alone unmuted among their colleagues, remember something from still longer ago, the *Kindertotenlieder*, those laments on the deaths of children Mahler had written, to his wife's horror, two years before death took his daughter Maria. *"Der Tag ist schön auf jenen Höh'n!"*—the day is so lovely on those heights. "Might this not," asks Mahler's biographer, Michael Kennedy, "be his requiem for his daughter, dead only two years when he began to compose it, and for his long-dead brothers and sisters . . . ?" More and more, the music recedes, to the last a kind of polyphony, the cellos and second violins gently firm, the first violins and the violas equally softly afloat. Grief gives way to peace, music and silence become one.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

ARTISTS

Håkan Hagegård



Renowned for his appearances in opera, recital, and symphonic concerts, as well as for his recordings, Swedish lyric baritone Håkan Hagegård is one of today's most accomplished and applauded performers. A leading member of the Stockholm Royal Opera since 1968, he was catapulted to fame with his appearance as Papageno in Ingmar Bergman's film version of Mozart's *Die Zauberflöte*. Mr. Hagegård is now a favorite guest with many of this country's outstanding musical organizations, including the symphony orchestras of Atlanta, Baltimore, Chicago, Cincinnati, Dallas, Pittsburgh, and Seattle. He made his Metropolitan Opera debut in 1978 as Dr. Malatesta in a new production of Donizetti's *Don Pasquale*, and he has also appeared there in the title role of Rossini's *Il barbiere di Siviglia*, as Wolfram in *Tannhäuser*, and as Guglielmo in *Così fan tutte*. He is scheduled to sing Eisenstein in a new Met production of *Die Fledermaus* in 1986. In addition, he has sung Danilo in *The Merry Widow* at the San Francisco Opera and Rossini's Figaro with Santa Fe Opera. Highlights of his North American tour during the 1984-85 season included performances of Mahler's *Songs of a Wayfarer* with the Minnesota Orchestra, several duo-recitals with soprano Judith Blegen, solo recitals in such major musical centers as New York, San Francisco, and Rochester, and performances of Alban Berg's Seven Early Songs with Seiji Ozawa and the Boston Symphony Orchestra in Boston and New York.

Under his contract with RCA, Mr. Hagegård has recorded performances considered definitive of Carl Orff's *Camina burana*, Schumann's *Dichterliebe*, and Schubert's *Winterreise*; he has performed the Schumann and Schubert song cycles to recital audiences throughout the United States. His most recent recordings include an album of Lieder by Strauss and Wolf, and the Brahms *German Requiem* with Kathleen Battle, James Levine, and the Chicago Symphony. Mr. Hagegård's extensive repertoire ranges from Mozart concert arias and Mahler songs to the most contemporary works of Dallapiccola and Argento. The baritone version of Alban Berg's Seven Early Songs, music usually performed by soprano, was prepared especially for him. Mr. Hagegård made his Boston Symphony Orchestra debut in April 1984 as Joseph in Berlioz's *L'Enfance du Christ* under the direction of Seiji Ozawa and appeared with the orchestra most recently in Carl Orff's *Carmina burana* last weekend.

Warren Jones



Warren Jones is one of the most sought-after young pianists on the American musical scene today. In recent appearances throughout the United States he has accompanied leading artists such as mezzo-sopranos Marilyn Horne and Frederica von Stade, sopranos Judith Blegen and Carol Vaness, Swedish baritone Håkan Hagegård, and young American bass John Cheek. Mr. Jones holds the title of assistant conductor at the Metropolitan Opera and is associated each summer with the Salzburg Festival in Austria as musical assistant to James Levine. He is also active in chamber music, having performed as guest artist on series in New York, Chicago, San Francisco, San Antonio, and Minneapolis. A gifted teacher as well as performer, Mr. Jones is a former faculty member of Newton College and has given master classes and seminars at the San Francisco Conservatory of Music, Hartt School of Music, California State University, and Texas Tech University, among others. A native of Washington, D.C., he is an honors graduate of the New England Conservatory of Music. Mr. Jones's television and radio credits include "The Phil Donahue Show," interviews on Austrian National Radio and "St. Paul Sunday Morning" (Minnesota Public Radio), several recitals taped for broadcast on National Public Radio, and live recitals on WNCN in New York City; future plans include an appearance on "The Tonight Show" with Luciano Pavarotti.

Empire Brass



The 1984-85 season finds the Empire Brass giving more than eighty concerts at home and abroad, including performances in London, Zurich, and Reykjavik in Iceland. United States appearances include the El Paso Symphony, New Orleans, and a return to New York's Metropolitan Museum and the Cloisters, as well as live performances over WQXR Radio and on National Public Radio. Future tours abroad include a third visit to Japan this September and a visit to South Africa in May 1986. In June 1984, the Empire Brass made their first appearance with John Williams and the Boston Pops, subsequently performing with them at Tanglewood last summer. In March 1984 the Empire Brass gave the world premiere of Ira Taxin's Concerto for Brass Quintet and Orchestra with the Cincinnati Symphony. Highlights of the group's 1983-84 season also included a second appearance with

Bobby Short and his trio in celebration of Cole Porter, and a second tour of Japan. In addition, the Quintet gave more than seventy concerts throughout the United States, including four New York appearances—at Alice Tully Hall in Lincoln Center, at the Cloisters, at the 92nd Street "Y," and at the Century Club. For five consecutive years, the Empire Brass has been the Faculty Quintet-in-Residence at Boston University. Ongoing projects include an annual concert series in Boston and the Empire Brass Quintet Symposium for brass students at Tanglewood, where the ensemble frequently performs. The members of the Quintet have recorded more than twenty albums to date, beginning with their 1976 release for CBS, "The American Brass Band Journal Revisited." Other releases have included "Baroque Brass," "Broadway Brass," "Renaissance Brass," "Digital Hits of 1740," and "The Empire Brass Plays 'Annie.'"

The Empire Brass was founded in 1971, when its original members were introduced to each other by Leonard Bernstein at Tanglewood. Since then, the Quintet has been in the vanguard of performing new music, having commissioned works from such leading composers as Bernstein, Peter Maxwell Davies, Ira Taxin, Gunther Schuller, Earl Kim, and Daniel Pinkham. In addition, the Quintet has shown a strong commitment to teaching by establishing a fellowship at the Tanglewood Music Center and a scholarship at the Boston University Tanglewood Institute for an outstanding brass student. In 1976, the Quintet became the first ensemble ever to receive the Naumburg Chamber Music Award; in 1980 it won the Harvard Music Association Award. Career highlights have included the ensemble's New York debut at Carnegie Recital Hall in 1976, a performance for Queen Elizabeth II during her visit to Boston, and participation in the celebratory concert for former President Carter's inauguration. The ensemble's five European tours have taken it to such cities as Berlin, Paris, Amsterdam, Brussels, Cologne, Oslo, Stuttgart, and Frankfurt.

A founding member of the Empire Brass Quintet, **Rolf Smedvig** was principal trumpet of the Boston Symphony Orchestra and a member of the Boston Pops and Boston Symphony Chamber Players. A native of Seattle, he is currently on the faculties of Boston University and the Tanglewood Music Center. As music director of the Cambridge Chamber Orchestra, he has recorded two albums in which he is featured as conductor and soloist.

A native of Portland, Oregon, trumpeter **Timothy Morrison** is a former member of the Boston Symphony Orchestra and Boston Pops. He has appeared as soloist with orchestra and performed at major music festivals, and he has taught at the New England Conservatory and the Boston Conservatory. As a member of Empire Brass, he is on the faculty at Boston University and at the Boston University Tanglewood Institute.



A member of the Boston Symphony and the Boston Pops from 1970 to 1981, and a founding member of Empire Brass, horn player **David Ohanian** has performed with such diverse musical groups as the American National Opera Company and the Newport Jazz Festival, as well as with Barbra Streisand and Henry Mancini. A faculty member at Boston University, he is director of the Empire Brass Quintet Symposium at the Boston University Tanglewood Institute.

Trombonist **Scott A. Hartman** has played with the Rochester Philharmonic, the Phoenix Symphony, and the Eastman Philharmonic, as well as at the Spoleto Festival, the Chautauqua Festival, and the Heidelberg Opera Festival. A native New Yorker, he earned his bachelor's and master's degrees at the Eastman School of Music. He is currently a faculty member at the Boston University School of Music.

A native of Miami, Florida, and a founding member of the Empire Brass Quintet, tuba player **Samuel Pilafian** has performed with the Boston Symphony, the Boston Pops, the Metropolitan Opera Orchestra, the New York Philharmonic, the Duke Ellington Orchestra, and Pink Floyd. He has recorded for every major recording company and television network in the United States, and he has been principal tuba of the American Ballet Theatre Orchestra. Mr. Pilafian is currently on the faculty of Boston University.



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Itzhak Perlman



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Born in Israel in 1945, Itzhak Perlman completed his initial training at the Academy of Music in Tel Aviv. Following study at the Juilliard School in New York with Ivan Galamian and Dorothy Delay, he won the prestigious Leventritt Competition and began his international career. After a return to Israel, which *Time* magazine hailed as "the return of the prodigy," Mr. Perlman joined the ranks of superstar performers known throughout the world. It is not just his flawless technique that commands this position; it is his communication of the sheer joy of making music that is evident in his appearance, whether alone or with distinguished colleagues in chamber music or orchestral repertoire. Mr. Perlman has won numerous Grammy awards for his recordings, and his records appear regularly on the best-seller charts. His recordings are on EMI, Angel, CBS Masterworks, London/Decca, RCA, and Deutsche Grammophon. His repertoire is vast, encompassing all the standard violin literature, as well as many works by new composers, whose efforts he has championed. Among the works written expressly for him are the Robert Starer and Earl Kim violin concertos recorded with Seiji Ozawa and the Boston Symphony Orchestra for Angel/EMI. Mr. Perlman was selected as "Musician of the Year" and appeared on the cover of Musical America's Annual Directory of Music and Musicians for 1981. He lives in New York with his wife Toby and their four children.

Mr. Perlman's association with the Boston Symphony Orchestra dates back to 1966 and 1967, when he performed and recorded the Tchaikovsky, Sibelius, and Prokofiev Second violin concertos with Erich Leinsdorf. These recordings, and the Dvořák Opus 11 Romance, have been reissued on RCA Gold Seal. In recent seasons he has performed music of Beethoven, Bach, Stravinsky, Berg, Starer, and Saint-Saëns with the orchestra, giving the world premiere of



Photograph by Herb Snitzer

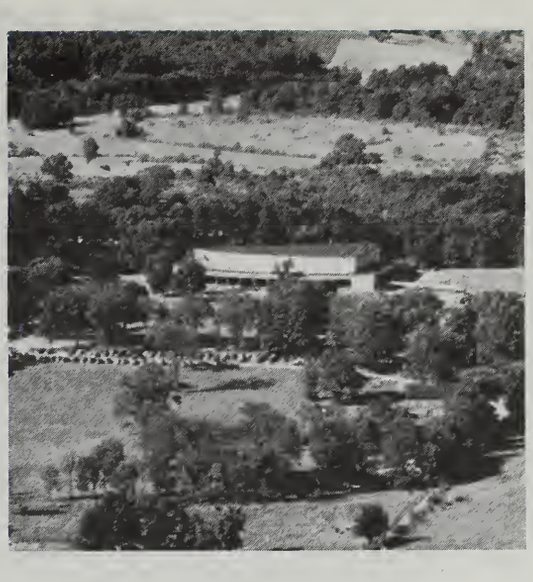
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Robert Starer's concerto in October 1981, and participating in the Gala Centennial Concert celebrating the BSO's hundredth birthday that same month. His recording of the Alban Berg and Igor Stravinsky violin concertos with Seiji Ozawa and the Boston Symphony for Deutsche Grammophon won the 1981 Grammy award for Best Classical Performance by an Instrumental Soloist with Orchestra. Most recently, he performed music of Mendelssohn and Sarasate with Seiji Ozawa and the orchestra on the Opening Night concert of the 1983-84 season.



Samuel Sanders



Samuel Sanders is one of America's leading collaborative pianists, having performed on countless occasions with such legends as Itzhak Perlman, Mstislav Rostropovich, and Beverly Sills. He has toured Europe and the Far East with Perlman and Rostropovich, and he has appeared six times at the White House. His summer festival engagements have included Marlboro, Ravinia, Wolf Trap, Saratoga, Mostly Mozart in New York, Spoleto in Italy, Chichester in England, Stratford in Ontario, and the Madeira Bach Festival in Portugal. Mr. Sanders is supervisor of the graduate degree program in accompanying at the Juilliard School, where he has taught for more than twenty years. In May 1984 he was presented an honorary doctorate by the St. Louis Conservatory.

Two of Mr. Sanders's recordings with Itzhak Perlman—the "Spanish Album," and "Music for Two Violins and Piano" with Pinchas Zukerman—won 1981 Grammy awards. The many labels for which he has recorded include Angel, CBS, RCA, Vanguard, Melodia, Nonesuch, Musical Heritage Society, Moss, and Desto. Mr. Sanders is music director of Musica Camerit, a resident chamber ensemble at the Hebrew Arts School at the Abraham Goodman House in New York City, and he is founder and music director of the Cape Ann Islands Chamber Music Festival in Massachusetts.

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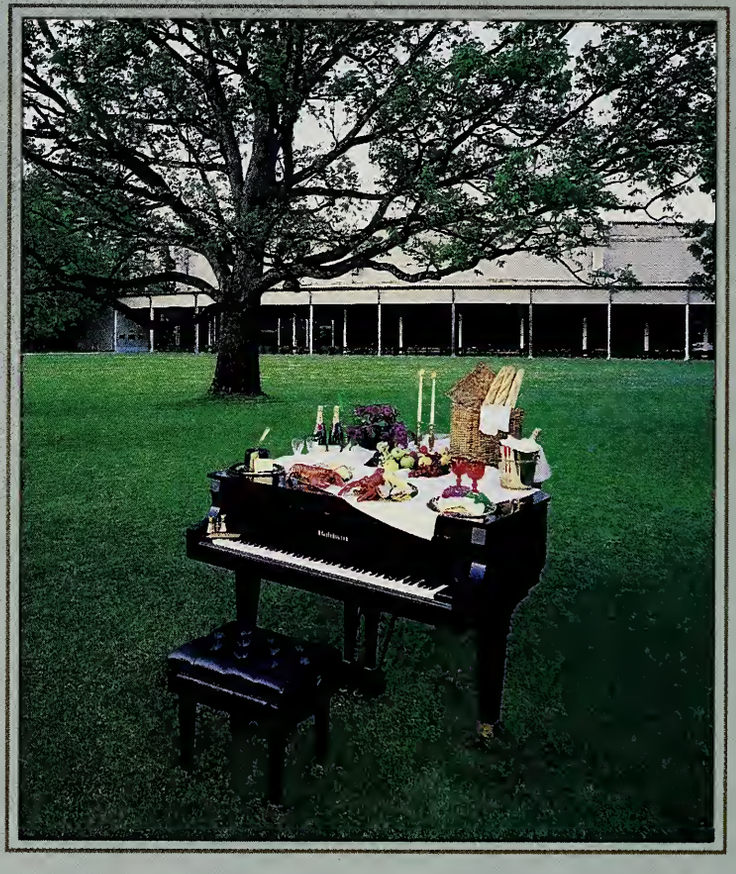
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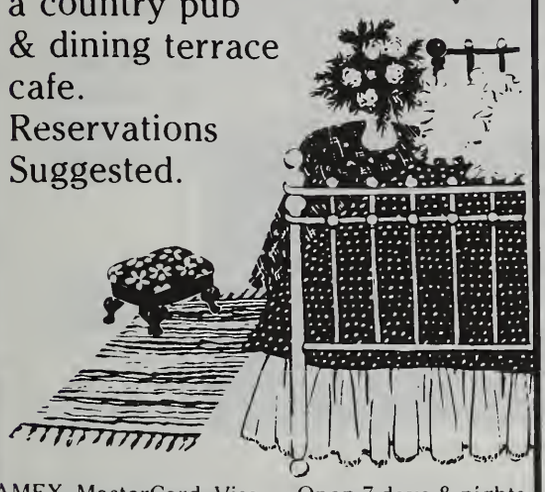
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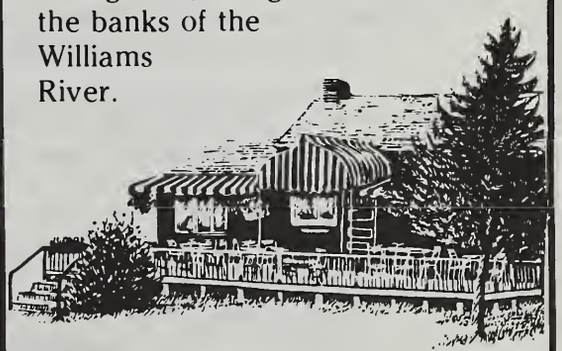
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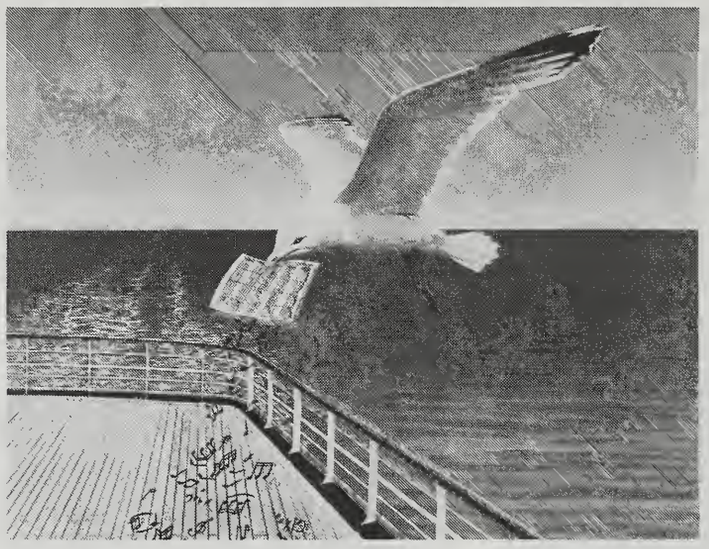


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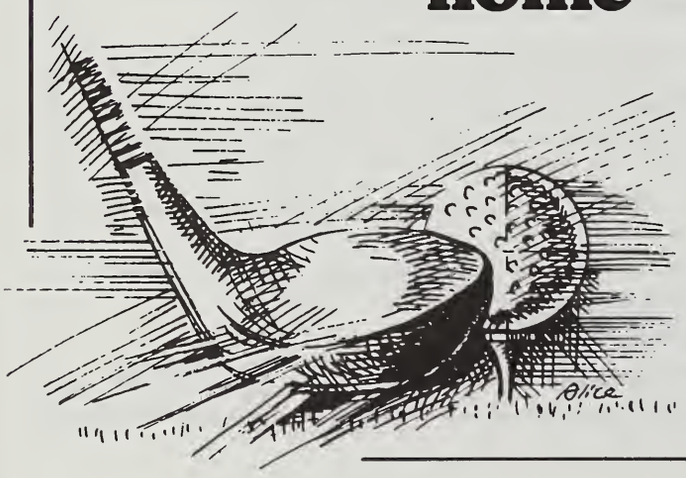
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Reservations must be prepaid and cannot be accepted by phone. Seating will be determined in the order reservations are received. Special seating requests will be accommodated to the extent possible. **Because seating in the tent is limited, we urge you to reserve now.** If you are unable to keep your reservation, please call the Tanglewood Friends' Office (637-1600, ext. 105) so that those on a waiting list may be accommodated.

The series of six Talks & Walks is available at $18. Individual tickets may be purchased for $3.50 per program. **Ticket requests will be accepted only from Friends of Music at Tanglewood.**

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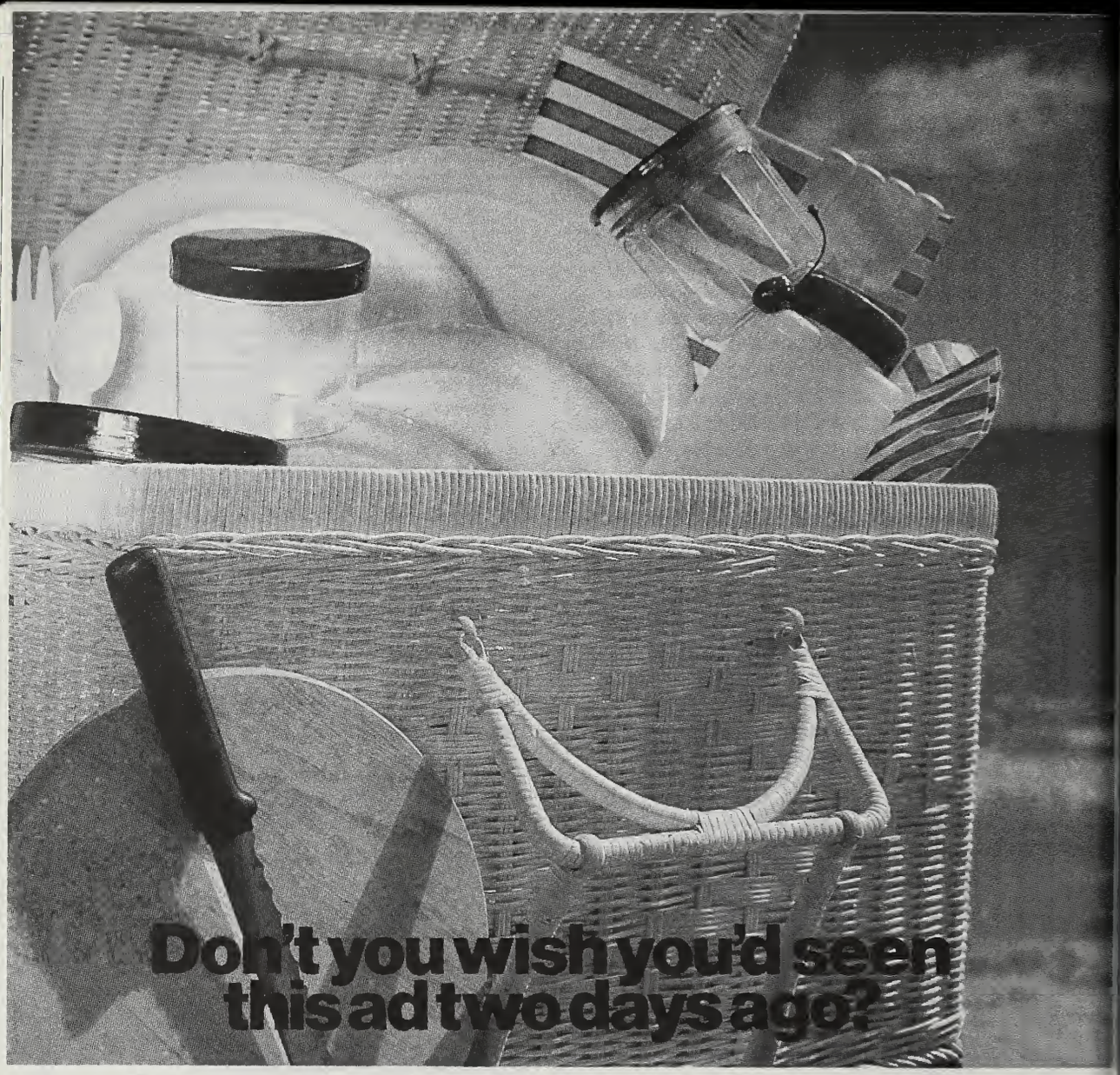
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Currently in its eighteenth year, DARTS enables fifth and sixth graders from the Boston, Cambridge, and Somerville schools, neighboring suburban schools, and Pittsfield schools the opportunity to enjoy many activities with their peers from different social and economic backgrounds. Together they share a sense of discovery about the ways in which the arts can enrich life.

The youngsters attend rehearsals and concerts at Tanglewood, and they are introduced to dance, drama, and the visual arts at a variety of the area's illustrious cultural institutions, such as Jacob's Pillow, the Clark Art Institute, Chesterwood, the Rockwell Museum, the Berkshire Theatre Festival, Williamstown Theatre, Shakespeare & Co., and the Berkshire Ballet. Time is also provided for recreational activities such as swimming in the Tanglewood lake, a vigorous game of softball, or a quiet moment watching a spectacular sunset over the Berkshire hills.

DAYS IN THE ARTS might just be the spark some child needs to become a supporter of the arts, or even a performing artist of the future.



The DARTS program gratefully acknowledges the following contributors: The Marilyn Brachman Hoffman Endowment, Alice Willard Dorr Foundation, Arthur D. Little, Inc., Polaroid Foundation, Stride Rite Charitable Foundation, and all those individuals who have generously supported Days in the Arts. In addition, the following have contributed under the auspices of the Associated Grantmakers of Massachusetts: Boston Safe Deposit and Trust Company— Trustee of the Peter E. Strauss Trust, Clipper Ship Foundation, Jessie B. Cox Charitable Trust, Mutual Bank Foundation, NEBS Foundation, Theodore Edson Parker Foundation, Raytheon Company, The Riley Foundation, Nathaniel and Elizabeth P. Stevens Foundation, and Charles Irwin Travelli Fund.

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Israel Realty Associates, Inc.
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Prestige Realty
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(413) 637-0270

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(413) 458-5418

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COMING CONCERTS AT TANGLEWOOD

Friday, 16 August at 8
Saturday, 17 August at 8

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
EDITH MATHIS, soprano
CAROLYN WATKINSON, mezzo-soprano
ANTHONY ROLFE JOHNSON, tenor
KEITH LEWIS, tenor
BENJAMIN LUXON, baritone
RICHARD STILWELL, baritone
TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, conductor
BOSTON BOY CHOIR,
THEODORE MARIER, director
Stage direction: David Kneuss
Design: John Michael Deegan and Sarah G. Conly

BACH
St. Matthew Passion

Sunday, 18 August at 2:30

BOSTON SYMPHONY ORCHESTRA
KURT MASUR, conductor
ANDRÁS SCHIFF, piano

SCHUBERT
Overture to *Rosamunde*

GRIEG
Piano Concerto

BRAHMS
Symphony No. 2

Tuesday, 20 August at 8:30
(Theatre-Concert Hall)

BOSTON SYMPHONY CHAMBER PLAYERS
GILBERT KALISH, piano
BENJAMIN LUXON, baritone

Mahler's *Songs of a Wayfarer* as arranged for chamber ensemble by Arnold Schoenberg, and music of Haydn, Schumann, and Brahms

Friday, 23 August at 7
(Weekend Prelude)

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, conductor
MEMBERS OF THE BOSTON BOY CHOIR,
THEODORE MARIER, director

Music of Bach and Strauss

Friday, 23 August at 7

BOSTON SYMPHONY ORCHESTRA
MICHAEL TILSON THOMAS,
conductor and pianist

COPLAND
Appalachian Spring
(commemorating the composer's 85th birthday)

GERSHWIN
Rhapsody No. 2 for piano and orchestra

BARTÓK
Concerto for Orchestra

Saturday, 24 August at 8:30

BOSTON SYMPHONY ORCHESTRA
MICHAEL TILSON THOMAS,
conductor
CHO-LIANG LIN, violin

MOZART
Symphony No. 34

STRAVINSKY
Violin Concerto

BEETHOVEN
Symphony No. 8

Sunday, 25 August at 2:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
ERIE MILLS, soprano
JOHN ALER, tenor
HÅKAN HAGEGÅRD, baritone
TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, conductor
BOSTON BOY CHOIR,
THEODORE MARIER, director

STRAUSS
Don Juan

ORFF
Carmina Burana

Tuesday, 27 August
TANGLEWOOD ON PARADE

Afternoon events beginning at 2:30
(Gates open at 2)
Gala concert at 9 with the
BOSTON SYMPHONY ORCHESTRA
TANGLEWOOD MUSIC CENTER ORCHESTRA
BOSTON UNIVERSITY TANGLEWOOD INSTITUTE YOUNG ARTISTS ORCHESTRA

SEIJI OZAWA and JOHN WILLIAMS, conductors

Program to include Tchaikovsky's *1812* Overture

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The Orchards, in Williamstown, Massachusetts, is a different sort of country inn. One that combines the charm and dignity of the past with the amenities and comfort of the present.

Be our guest for dinner. You will find that our cuisine compares favorably with any first class restaurant in America or abroad. A continental touch is the serving of after-dinner coffee and liqueurs in the living room — so inviting, with its massive stone fireplace and cozy antique furnishings. Or, join us for afternoon tea in our parlour. The tea is real leaf tea, the service is on the finest English china, the pastries are always freshly baked.



For some, the true mark of a fine inn is its guest accommodations. There are forty-nine rooms and suites at the Orchards. Many have wood-burning fireplaces. And all are furnished so magnificently, your first impression will be that you are actually staying in a private home.



The Orchards is also the ideal location for every important occasion. We offer full conference facilities. And our extraordinary staff is capable of executing every minute detail of every special event, from weddings to meetings.

Please call for further information or reservations.

the ORCHARDS

Williamstown, Massachusetts 01267 (413) 458-9611

Thursday, 29 August at 8:30
(Theatre-Concert Hall)

HÅKAN HAGEGÅRD, baritone
WARREN JONES, piano

Schumann's *Dichterliebe*, and music of Wolf, Stenhammer, Grieg, Sibelius, and Brahms

Friday, 30 August at 7
(Weekend Prelude)

EMPIRE BRASS

Music of Handel, Scarlatti, and Bach

Friday, 30 August at 9
(Shed Recital)

ITZHAK PERLMAN, violin
SAMUEL SANDERS, piano

Program to be announced

Saturday, 31 August at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor

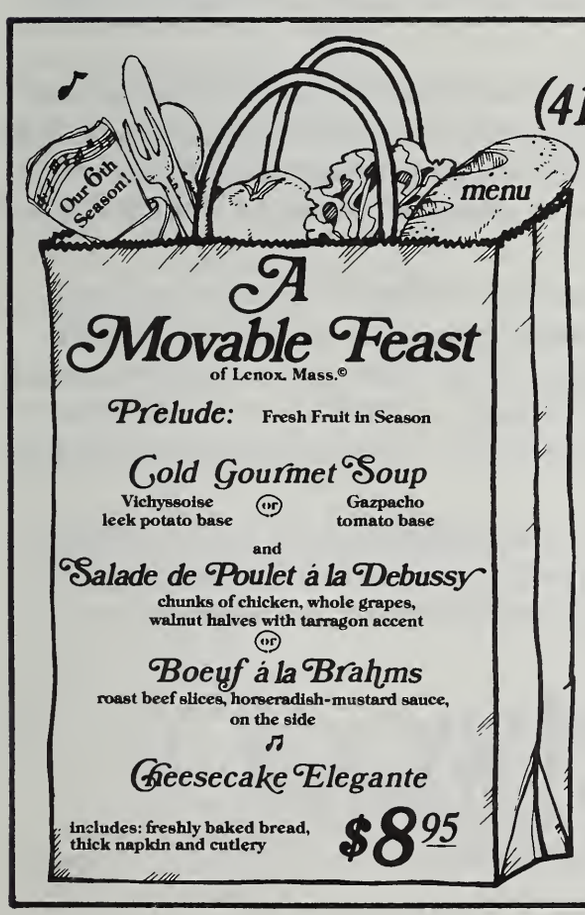
MAHLER
Symphony No. 9

Sunday, 1 September at 2:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
ITZHAK PERLMAN, violin

ALL-BEETHOVEN PROGRAM
Violin Concerto
Symphony No. 7

Programs subject to change.



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Salade de Poulet à la Debussy
chunks of chicken, whole grapes, walnut halves with tarragon accent

(or)

Boeuf à la Brahms
roast beef slices, horseradish-mustard sauce, on the side

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Most importantly, **once you become a resident of Sweetwood, your living and health care concerns are taken care of for the rest of your life.** When the day comes, as it does for most of us, when more extensive medical treatment is necessary, it will be immediately available to you, either in your own apartment or on a continuing basis at our affiliated, neighboring skilled nursing facility, Sweet Brook.

If you would like to know more about Sweetwood, call Rick Driscoll at 413-458-8371. He will be happy to answer any questions you may have. And, if you wish, he will send you an informative brochure on Sweetwood.

Sweetwood

in affiliation with Sweet Brook Nursing Home, Inc.

Cold Spring Road, Williamstown, MA 01267 (413) 458-8371

THE TANGLEWOOD MUSIC CENTER

Leon Fleisher, Artistic Director-Designate

1985 Concert Schedule

Tuesday, 2 July at 2 p.m.
Tanglewood Music Center
Opening Exercises
(admission free;
open to the public)

Monday, 8 July at 8:30 p.m.
Tanglewood Music Center Orchestra
Seiji Ozawa and
Conducting Fellows conducting
Program to include
Beethoven Symphony No. 3, *Eroica*

Thursday, 11 July at 8:30 p.m.
Vocal Recital—Fellows

Sunday, 14 July at 10 a.m.
Chamber Music—Fellows

Sunday, 14 July at 8:30 p.m.
Tanglewood Music Center Orchestra
Gustav Meier and
Conducting Fellows conducting
Program to include
Rachmaninoff *Symphonic Dances,* Opus 45

Monday, 15 July at 8:30 p.m.
Young Artists Orchestra
Michael Charry conducting
Program to include
Franck Symphony in D minor

Tuesday, 16 July at 8:30 p.m.
Vocal Recital—Fellows

Wednesday, 17 July at 8:30 p.m.
Chamber Music—Young Artists

Saturday, 20 July at 2 p.m.
Tanglewood Music Center Orchestra
Conducting Fellows conducting

Sunday, 21 July at 10 a.m.
Chamber Music—Fellows

Monday, 22 July at 8:30 p.m.
Chamber Music—Young Artists

Tuesday, 23 July at 8:30 p.m.
Chamber Music—Fellows

Wednesday, 24 July at 8:30 p.m. (Shed)
Tanglewood Music Center Orchestra
Leonard Bernstein and
Conducting Fellows conducting
Program to include
Copland Symphony No. 3

Saturday, 27 July at 2 p.m.
Young Artists Orchestra
Leonard Atherton, Robert Sirota,
and Joseph Silverstein conducting;
Norman Fischer, cello
Program to include
Sirota Cello Concerto

Sunday, 28 July at 10 a.m.
Chamber Music—Fellows

Monday, 29 July at 8:30 p.m.
Chamber Music—Fellows

Tuesday, 30 July at 8:30 p.m.
Vocal Recital—Fellows

Wednesday, 31 July at 8:30 p.m.
Chamber Music—Young Artists

Thursday, 1 August through
Wednesday, 7 August
FESTIVAL OF
CONTEMPORARY MUSIC
Thursday, 1 August
—Concord String Quartet, 8:30 p.m.*
Friday, 2 August
—Jan DeGaetani, mezzo-soprano, and
Gilbert Kalish, piano, 7 p.m.*
Saturday, 3 August
—Fellows of the Tanglewood
Music Center, 2 p.m.
Sunday, 4 August
—Fellows of the Tanglewood
Music Center, 10 a.m.
—Fellows of the Tanglewood
Music Center, 8:30 p.m.
Monday, 5 August
—Fellows of the Tanglewood
Music Center; Tanglewood Music
Center Orchestra, 8:30 p.m.
Tuesday, 6 August
—Boston Symphony Chamber
Players, 8:30 p.m.*
Wednesday, 7 August
—Tanglewood Music Center
Orchestra, 8:30 p.m.

Saturday, 10 August at 2 p.m.
Young Artists Orchestra
Leonard Atherton conducting;
Benjamin Luxon, baritone
Program to include
Vaughan Williams *Dona nobis pacem*

Sunday, 11 August at 10 a.m.
Chamber Music—Fellows

Sunday, 11 August at 8:30 p.m.
Vocal Recital—Fellows

Monday, 12 August at 8:30 p.m.
Chamber Music—Young Artists

Tuesday, 13 August at 8:30 p.m.
Chamber Music—Young Artists

Thursday, 15 August at 8:30 p.m.
Chamber Music—Fellows

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CURRIED CHICKEN WITH GRAPES, NEW POTATO, ORIENTAL CHICKEN, TOMATO, WILD RICE AND PIGNOLI, ZITI, TUNA AND WHITE BEAN, RATATOULLE, BASIL AND FLAGEOLET, COLD PASTA WITH ANCHOVIES AND BLACK OLIVES, TORTELLINI AND BLACK FOREST HAM, CARROTS WITH THYME, LOBSTER, CRAB, LEEKS VINAIGRETTE, MUSHROOMS A LA GRECQUE, WHITE BEANS WITH CAVIAR, STUFFED TOMATOES, ROBIN'S GINGER CHICKEN,

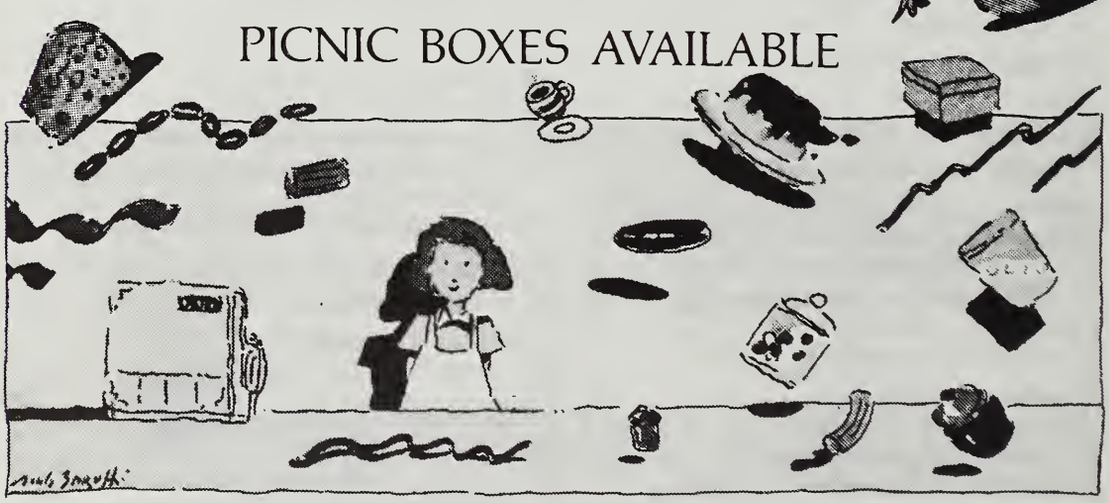
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Saturday, 17 August at 2 p.m.
Tanglewood Music Center Orchestra
Kurt Masur and
Conducting Fellows conducting

Sunday, 18 August at 10 a.m.
Chamber Music—Fellows

Sunday, 18 August at 8:30 p.m.
Young Artists Orchestra
Eiji Oue conducting
Program to include
Mahler Symphony No. 1

Monday, 19 August at 8:30 p.m.
Vocal Recital—Fellows

Wednesday, 21 August at 8:30 p.m.
Chamber Music—Fellows

Thursday, 22 August at 8:30 p.m.
Chamber Music—Young Artists

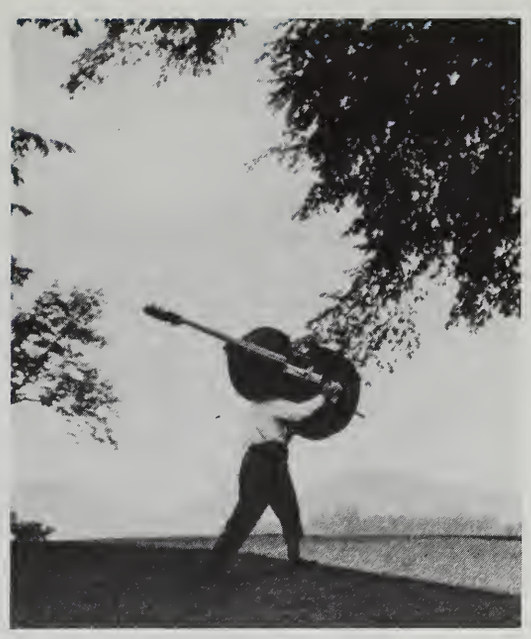
Saturday, 24 August at 2 p.m.
Tanglewood Music Center Orchestra
Conducting Fellows conducting

Sunday, 25 August at 10 a.m.
Chamber Music—Fellows

Sunday, 25 August at 8:30 p.m.
Vocal Recital—Fellows

Monday, 26 August at 8:30 p.m.
Chamber Music—Fellows

Tuesday, 27 August
TANGLEWOOD ON PARADE
(Afternoon events begining at 2:30, followed by a gala orchestra concert at 9 featuring the Tanglewood Music Center and Young Artists orchestras as well as the Boston Symphony Orchestra.)*



Schedule subject to change.

Current information available each week at the Tanglewood Main Gate.

Except where noted, admission is by a $5 donation for chamber music and vocal concerts, and by a $6 donation for orchestra concerts. Members of the Friends of Music at Tanglewood are admitted to all Tanglewood Music Center events without charge.

*Tanglewood Festival ticket required

Programs designated "Fellows" events are performed by members of the Tanglewood Music Center's Fellowship Program for advanced young performers 18 years of age and older. The Tanglewood Music Center Orchestra is comprised of members of the Fellowship Program.

Programs designated "Young Artists" events are performed by members of the Boston University Tanglewood Institute's Young Artists Instrumental and Vocal Programs for high-school age musicians.

"Tanglewood on Parade" is a day-long series of concert performances and other events highlighting the entire spectrum of Tanglewood performance activities, including the Tanglewood Music Center Fellowship Program, the Boston University Tanglewood Institute's Young Artists Programs, and the Boston Symphony Orchestra itself. "Tanglewood on Parade" is presented as a benefit for the Tanglewood Music Center and concludes with a gala concert at 9:00 p.m. featuring the Boston Symphony Orchestra, the Tanglewood Music Center Orchestra, the Young Artists Orchestra, and conductors including Seiji Ozawa and John Williams. Tanglewood Festival tickets are required and are available at the Tanglewood box office.

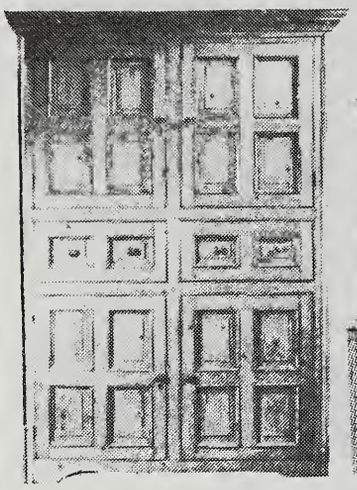
TWIN FIRES

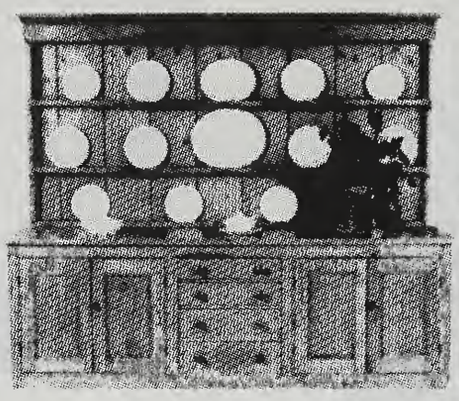
6 Floors

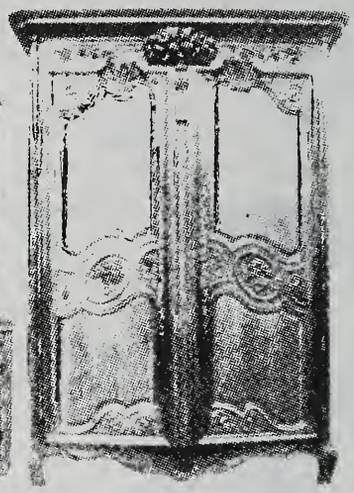
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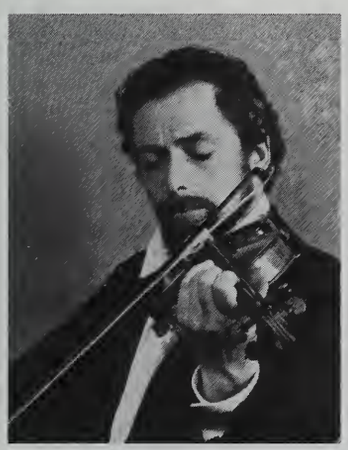
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NOTES

Ludwig van Beethoven
Violin Concerto in D, Opus 61

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. He completed the Violin Concerto in 1806, shortly before its first performance by Franz Clement at the Theater-an-der-Wien in Vienna on 23 December that year. Violinist August Fries played the first movement only with the Mendelssohn Quintette Club at the Boston Melodeon on 22 November 1853, and the first complete performance in America was given by violinist Edward Mollenhauer with Theodor Eisfeld and the Philharmonic Society at the Academy of Music in New York on 21 December 1861. In addition to the violin soloist, the score calls for flute, two each of oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings. At this performance, Itzhak Perlman plays the cadenzas by Fritz Kreisler.

The works Beethoven finished in the last half of 1806—the Violin Concerto, the Fourth Symphony, and the Fourth Piano Concerto among them—were completed rather rapidly by the composer following his extended struggle with the original version of *Fidelio,* which had occupied him from the end of 1804 until April 1806. The most important orchestral work Beethoven had completed before this time was the *Eroica,* in which he had overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and also his awareness of the political atmosphere around him. The next big orchestral work to embody this "heroic" style would be the Fifth Symphony, which had begun to germinate in 1804, was worked out mainly in 1807, and was completed in 1808. But in the meantime, a more relaxed sort of expression began to emerge, incorporating a heightened sense of repose, a more broadly lyric element, and a more spacious approach to musical architecture. The Violin Concerto, the Fourth Symphony, and the Fourth Piano Concerto share these characteristics, but it is important to realize that these works, though completed around the same time, do not represent a unilateral change of direction in Beethoven's approach to music, but, rather, the emergence of a particular element which appeared strikingly at this time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side by side, and that the two aspects—lyric and heroic—of Beethoven's musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and *Pastoral* symphonies appear in the *Eroica* sketchbook of 1803-04, and that these two very different symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto.

The prevailing lyricism and restraint of Beethoven's Violin Concerto doubtless reflect the particular abilities of Franz Clement, the violinist for whom it was written. Like Mozart and Beethoven before him, Clement was a prodigy whose father determined to capitalize as much as possible on his son's abilities. The child's musical talent was evident by the time he was four, and as early as 11 April 1788, seven months before his eighth birthday, he was playing public concerts. Spurred by the lavish praise bestowed on Vienna's "little violin-god," the elder Clement saw fit to show the boy off throughout Europe, beginning with a three-year tour of South Germany and Belgium, continuing with a two-

year stay in England, and then journeying back to Vienna via Holland, Frankfurt-am-Main, and Prague. During this time, the boy carried with him a leather-bound volume which he kept as a record of his journey and in which appear the signatures and best wishes of countless aristocrats and musicians, religious, military, and government officials, conductors, and composers, including J.P. Salomon and Franz Joseph Haydn; the violinist Giovanni Battista Viotti; Antonio Salieri, arch-rival to Mozart and teacher of the young Schubert; and, writing in Vienna in 1794, Ludwig van Beethoven, then "in the service of His Serene Highness the Elector of Cologne."

It is for his somewhat later association with Beethoven that Clement's name is best-known. More than just a virtuoso violinist, he was also an extremely able pianist, score-reader, and accompanist, and from 1802 until 1811 he was conductor and concertmaster of Vienna's Theater-an-der-Wien. He also had a spectacular musical memory, playing all of the original *Fidelio* at the piano without music at the first meeting to discuss cuts and revisions (on another occasion he startled Haydn by presenting the composer with a piano reduction of *The Creation* written down after several hearings, but without benefit of an orchestral score and using only the libretto as a memory guide). Clement was concertmaster for the first public performance of the *Eroica* in April 1805, and it was for him that Beethoven wrote the Violin Concerto, heading the autograph manuscript with the dedication, *"Concerto par Clemenza pour Clement, primo Violino e direttore al Teatro a vienna dal L.v. Bthvn 1806."* It seems that Beethoven completed the concerto barely in time for the premiere on 23 December 1806, a concert which also included music of Méhul, Mozart, Cherubini, and Handel: Clement reportedly performed the



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solo part at sight, but this did not prevent the undauntable violinist from interpolating, between the two halves of the concerto(!), a piece of his own played with his instrument held upside down.

Opinion of the concerto was divided but, on the whole, the work was not well received: though much of beauty was recognized in it, it was also felt to be lacking in continuity and marred by the "needless repetition of a few commonplace passages" (thus Vienna's *Zeitung für Theater, Musik und Poesie* of 8 January 1807). In the years following the first performance, it was heard only occasionally, in Paris, Vienna, and Berlin, and the concerto began to win its place in the repertory only after the thirteen-year-old Joseph Joachim played it in London on 27 May 1844, Felix Mendelssohn conducting; at that concert, the enthusiastic audience was so taken with the blond youngster's performance that the first movement was several times interrupted by applause. (Joachim left a set of cadenzas for the concerto that are sometimes still heard today, but those of another famous interpreter, Fritz Kreisler, are more frequently used. Itzhak Perlman plays the Kreisler cadenzas at today's performance.)

By all reports, Clement's technical skill was extraordinary and his intonation no less than perfect, but he was most highly regarded for his "gracefulness and tenderness of expression," for the "indescribable delicacy, neatness, and elegance" of his playing. Gracefulness, delicacy, elegance, and clean intonation are certainly called for in the soloist's first-movement entrance, which encompasses nearly the entire practical range of the violin and rises poetically to a high D two octaves above the staff. This sort of exposed writing in the upper register is more indicative than anything else of what the solo part in this concerto is about; very often, gentle passagework will give way to an extended trill on a single or successive notes. The first movement's accompanimental figurations and the meditative commentary of the second speak the same language. Only in the finale does the music become more extrovert, but even there the determining factor is more in the nature of good humor than of overt virtuosity. But all of this is not to say that Beethoven's concerto is lacking in the virtuoso element, something which we may claim to hear more readily in, say, the violin concertos by Brahms and Tchaikovsky, both of which have more virtuosity written into the notes on the



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page, and which may seem bigger or grander simply because of their later-nineteenth-century, more romantically extrovert musical language. In fact, an inferior violinist will get by less readily in the Beethoven concerto than in any of the later ones: the most significant demand this piece places upon the performer is the need for utmost musicality of expression, virtuosity of a special, absolutely crucial sort.

An appreciation of the first movement's length, flow, and musical argument is tied to an awareness of the individual thematic materials. It begins with one of the most novel strokes in all of music: four isolated quarter-notes on the drum usher in the opening theme, the first phrase sounding *dolce* in the winds and offering as much melody in the space of eight measures as one might wish. The length of the movement grows from its duality of character: on the one hand we have those rhythmic drumbeats, which provide a sense of pulse and of an occasionally martial atmosphere, on the other the tuneful, melodic flow of the thematic ideas, against which the drumbeat figure can stand in dark relief. The lyricism of the thematic ideas and the gentle string figurations introduced into the second theme provide the basis for most of what the soloist will do throughout the movement, and it is worth noting that when the soloist gives out the second theme, the drumbeat undercurrent is conspicuously absent and the lyric element is stressed.

The slow movement, in which flute and trumpets are silent, is a contemplative set of variations on an almost motionless theme first stated by muted strings. The solo violinist adds tender commentary in the first variation (the theme beginning in the horns, then taken by the clarinet), and then in the second, with the theme entrusted to solo bassoon. Now the strings have a restatement, with punctuation from the winds, and then the soloist reenters to reflect upon and reinterpret what has been heard, the solo violin's full- and upper-registral tone sounding brightly over the orchestral string accompaniment. Yet another variation is shared by soloist and plucked strings, but when the horns suggest still another beginning, the strings, now unmuted and forte, refute the notion. The soloist responds with a trill and improvises a bridge into the closing rondo. The music of this movement is mainly down-to-earth and humorous, providing ample contrast to the repose of the Larghetto; among its happy touches are the outdoorsy fanfares which connect the two main themes and, just before the return of these fanfares later in the movement, the only pizzicato notes asked of the soloist in the course of the entire concerto. These fanfares also serve energetically to introduce the cadenza, after which another extended trill brings in a quiet restatement of the rondo theme in an extraordinarily distant key (A-flat) and then the brilliant and boisterous final pages, the solo violinist keeping pace with the orchestra to the very end.

—Marc Mandel

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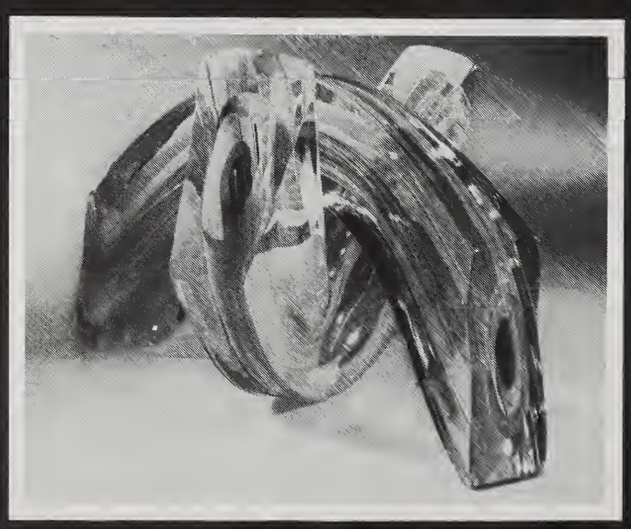
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Ludwig van Beethoven
Symphony No. 7 in A, Opus 92

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. He began the Symphony No. 7 in the fall of 1811, completed it in the spring of 1812, and led the first public performance in Vienna on 8 December 1813. The first American performance was given by Ureli Corelli Hill with the New York Philharmonic Society on 18 November 1843. The symphony is scored for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings.

The first performance of the Seventh Symphony, which took place in Vienna on 8 December 1813 at a charity concert which also included the premiere of *Wellington's Victory in the Battle of Vittoria*, Opus 91, was one of the most splendid successes of Beethoven's life. The concert was repeated four days later, at the same benefit prices, and raised a large sum of money for the aid of Austrian and Bavarian troops wounded at the Battle of Hanau. More important from the musical point of view, it marked the real arrival of popular recognition that Beethoven was the greatest living composer. To tell the truth, it was probably the potboiler *Wellington's Victory*, which concluded the program, that spurred most of the enthusiasm. Wellington, after all, was allied with the Austrians in opposing Napoleon, and a certain degree of patriotic fervor infected the proceedings; moreover the piece was simply calculated to appeal to a broad general audience more certainly than the lengthy abstract symphony that had opened the concert. Beethoven, of course, knew that the symphony was the greater work. He called it, in fact, "one of my most excellent works" when writing to Johann Peter Salomon (for whom Haydn had written his symphonies 93-101), asking him to use his good offices with a London publisher to sell a group of his works there. And because of the special popularity of *Wellington's Victory* (a popularity which was even more likely in England than in Vienna), Beethoven adjusted his prices accordingly: a London publisher would have the "grand symphony" (the Seventh) for thirty ducats, but the *Battle* Symphony would cost eighty! Those fees do not in any way reflect Beethoven's view (or ours) of the relative merits of the two works; he was simply asking what he thought the market would bear.

The new symphony contained difficulties that the violin section declared unperformable during rehearsals; Beethoven persuaded the players to take the music home and practice overnight. The rehearsal the next day went excellently. The composer Ludwig Spohr, who was playing in the violin section for that performance, has left in his memoirs a description of Beethoven's conducting during the rehearsal—a remarkable enough feat since Beethoven's hearing was by now seriously impaired:

> Beethoven had accustomed himself to indicate expression by all manner of singular body movements. So often as a *sforzando* occurred, he tore his arms, which he had previously crossed upon his breasts, with great vehemence asunder. At *piano* he crouched down lower and lower as he desired the degree of softness. If a *crescendo* then entered he gradually rose again and at the entrance of the *forte* jumped into the air. Sometimes, too, he unconsciously shouted to strengthen the *forte.*

Spohr realized that Beethoven could no longer hear the quiet passages in his own music. At one point during the rehearsal, Beethoven conducted through a

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pianissimo hold and got several measures ahead of the orchestra without knowing it.

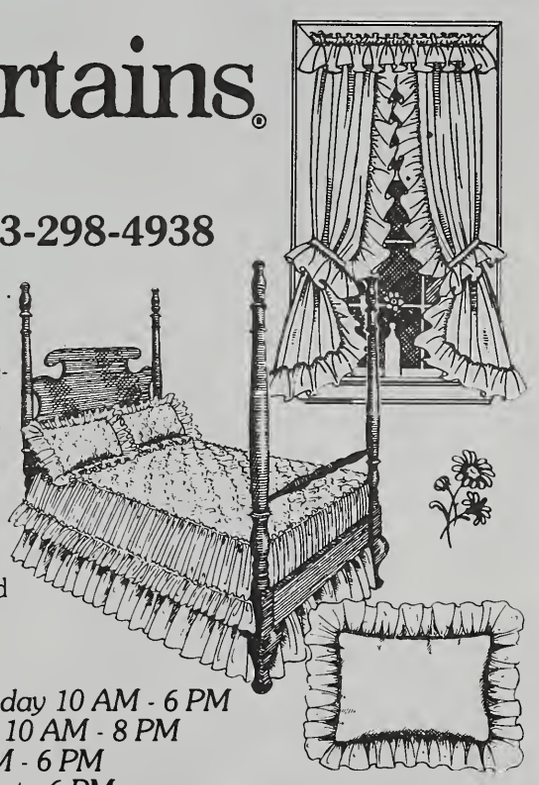
> [He] jumped into the air at the point where according to his calculation the *forte* ought to begin. When this did not follow his movement he looked about in a startled way, stared at the orchestra to see it still playing *pianissimo* and found his bearings only when the long-expected *forte* came and was visible to him. Fortunately this comical incident did not take place at the performance.

The extraordinary energy of the Seventh Symphony has generated many interpretations from the critics, among the most famous of which is Wagner's description, "Apotheosis of the Dance." The air of festive jubilation was certainly linked by the first audiences with the victory over Napoleon, but many later writers have spoken of "a bacchic orgy" or "the upsurge of a powerful dionysiac impulse." Even for a composer to whom rhythm is so important a factor in his work, the rhythmic vehemence of this symphony, in all four movements, is striking. At the same time, Beethoven was beginning to exploit far-ranging harmonic schemes as the framework for his musical architecture. If the Sixth Symphony had been elaborated from the simplest and most immediate harmonic relations—subdominant and dominant—the Seventh draws on more distant keys, borrowed from the scale of the minor mode. The very opening, the most spacious slow introduction that Beethoven ever wrote, moves from the home key of A major through C major and F major, both closely related to A minor, before returning to A for the beginning of the Vivace. That introduction, far more than being simply a neutral foyer serving as an entry to the house, summarizes the architecture of the entire building: A, C, and F are the harmonic poles around which the sym-

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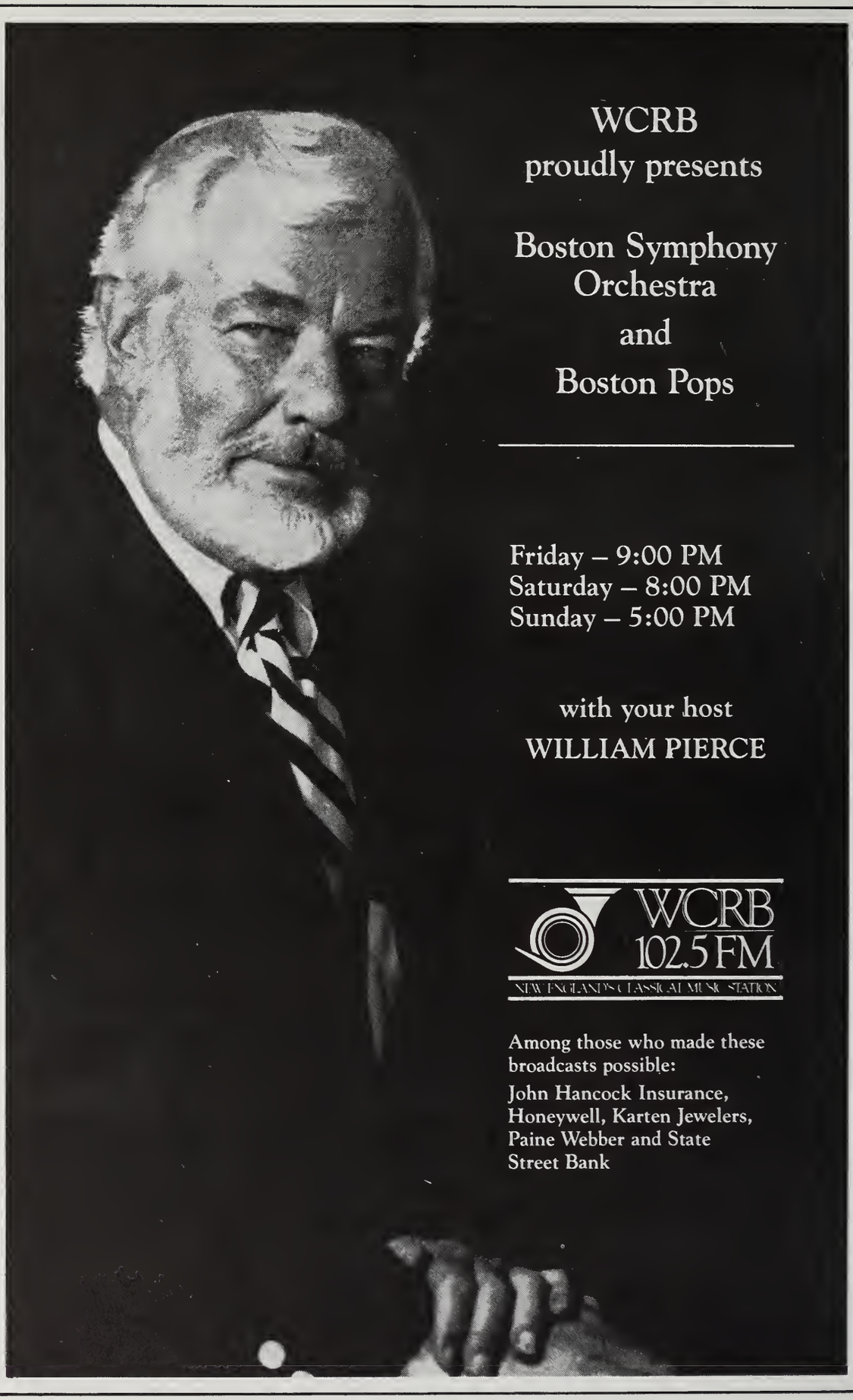
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phony is built. Nowhere, not even in the opening movement of the Fifth, does Beethoven stick so single-mindedly to one rhythmic pattern as in the Vivace of the Seventh. It skips along as rhythmic surface or background throughout. The slow movement was a sensation from the beginning; it had to be encored at the first two benefit concerts, and during the nineteenth century it was also frequently used, especially in Paris, as a substitute for the slow movement of the Second Symphony. The dark opening, stating the accompaniment to the entire march theme before the melody itself appears; the hypnotic repetition of a quarter-note and two eighths; the alternation between major and minor, between strings and winds; the original fusion of march, rondo, and variation forms—all these contribute to the fascination of this movement. The Presto of the third movement is a headlong rush, broken only slightly by the somewhat slower contrasting Trio. Beethoven brings the Trio around twice and hints that it might come for yet a third time (necessitating still one more round of scherzo) before dispelling our qualms with a few sharp closing chords. The closing Allegro con brio brings the symphony to its last and highest pitch of jubilation.

—Steven Ledbetter



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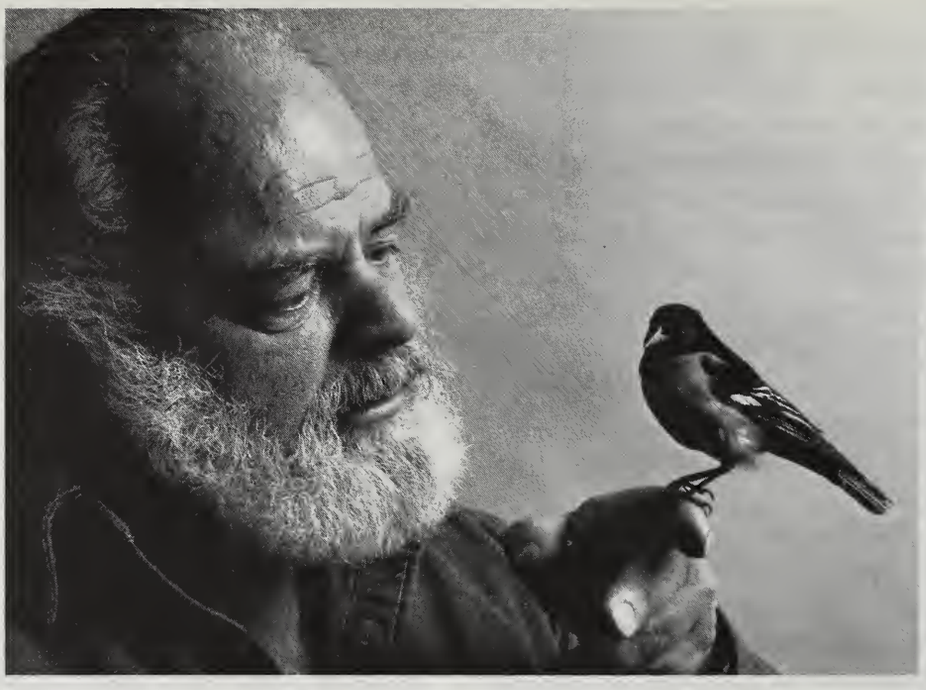
Itzhak Perlman



Itzhak Perlman's hold on the public imagination stems from a unique combination of talent, charm, and humanity quite unrivaled in our time. The Israeli-born violinist's artistic credentials are supreme, but since his initial appearance on the famed Ed Sullivan Show in 1958, his personality has combined with his technique in such a manner as to create an artistic force of unique and compelling nature. Mr. Perlman has been heard with every major orchestra in the world, on most of the great concert stages either alone or in close collaboration with great artists, on countless national television shows, and in recording studios here and abroad. On every occasion, he has displayed not only the gifts that make him a great musician, but also those that make him a great man. In 1981, the International Year of the Disabled Person, Mr. Perlman's presence on stage, on camera, and in personal appearances of all kinds spoke eloquently for the cause of the handicapped and disabled. He champions this cause, and his devotion to it is an integral part of his life.

Born in Israel in 1945, Itzhak Perlman completed his initial training at the Academy of Music in Tel Aviv. Following study at the Juilliard School in New York with Ivan Galamian and Dorothy Delay, he won the prestigious Leventritt Competition and began his international career. After a return to Israel, which *Time* magazine hailed as "the return of the prodigy," Mr. Perlman joined the ranks of superstar performers known throughout the world. It is not just his flawless technique that commands this position; it is his communication of the sheer joy of making music that is evident in his appearance, whether alone or with distinguished colleagues in chamber music or orchestral repertoire. Mr. Perlman has won numerous Grammy awards for his recordings, and his records appear regularly on the best-seller charts. His recordings are on EMI, Angel, CBS Masterworks, London/Decca, RCA, and Deutsche Grammophon. His repertoire is vast, encompassing all the standard violin literature,





Photograph by Herb Snitzer

Continuing a tradition, host Robert J. Lurtsema offers Tanglewood previews as a regular summertime feature of Morning pro musica, which is broadcast every day from seven until noon.

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